

# THE ETUDE.

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NO. 2.

## THE ETUDE.

PHILADELPHIA, PA., FEBRUARY, 1889.

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### MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. HELEN D. TRETBAK, Box 2920, New York City.]

#### HOME.

MRS. CARRENO will give a recital in Baltimore on February 1st.

The Hinrich Opera Company will open a season of opera at the Boston Theatre on March 4th.

The Ladies' Vocal Club of Albany, N. Y., was assisted at its recent concert by Miss Adele Aus der Ohe.

MORITZ ROSENTHAL gave two recitals at Historical Hall, Brooklyn, assisted by Fritz Kreisler, on January 23d and 25th.

MRS. LILLIE LEHMANN and her husband, Paul Kalisch, arrived in New York on January 18th. Niemann will return in March.

MR. LOUIS C. ELSON is giving a course of Tuesday afternoon lectures in Boston on "The History of Music and Kindred Topics."

MESSRS. ROSENTHAL and Kreisler, assisted by Mrs. Agnes Thompson, gave a concert in Toronto under the auspices of the Royal Grenadiers.

MRS. ALBANI arrived in New York on January 19th. She will sing at the last Seidl concert and probably at a Philharmonic concert in that city.

MR. RICHARD BURMEISTER, the pianist, assisted by Gaul's string quartet, will give four concerts in Baltimore during January and February.

MR. JACQUES BOHRY, the former director of the National Conservatory of Music, New York, has resigned his position and is at present again residing in Paris.

MESSRS. CLARENCE EDDY and Carlos Sobrino, the pianist, have been playing in Denver, Col. The latter excellent artist intends making that city his permanent home.

After this season closes, Mr. Wilhelm Gericke will return to Vienna. It is reported that Conductor Arthur Nikisch, of Leipzig, is to succeed him as the director of the Boston Symphony Orchestra.

MR. WAUGH LAUDER has been giving a series of recitals at Kansas City. His programmes included the "Sonata Appassionata," Liszt's "Don Juan Fantasia," and Chopin Andante Spianato and Polonaise.

MISS NEALY STEVENS is engaged in an extended tour of piano recitals. She played in Pittsburgh, on January 10th, and will visit the chief cities of Ohio, Illinois and Iowa, closing her tour at Philadelphia early in March.

The Philharmonic Society of Los Angeles, Cal., has given Mendelssohn's "Hymn of Praise" and "Lorelei," choruses from Tannhäuser, Beethoven's fifth symphony, and Wagner, Raff and Hatten part songs during their last season.

MR. WM. C. CARL, a pupil of S. P. Warren, gave the musical illustrations on the organ in connection with Dr. F. L. Ritter's lecture at Vassar College, on January 26th. The subject was "The Organ in Connection with Church Music."

The Boston Quintet, of which Messrs. John F. Rhodes and Louis Blumenberg, cellist, are members, gave a concert at San Francisco on January 15th. Miss Ann Carpenter is the vocalist and Mr. Oscar Henschel the first of the club.

EDWARD BAXTER PERRY played the past month at Chickering Hall, Boston; West Newton, Mass.; Haverhill, Wakefield, Wollaston, Andover, Southbridge, Salem and Stoneham. The latter was his seventieth lecture recital of the present season.

MISS ADELE AUS DER OHE gave recitals at St. Paul and Minneapolis on January 16th and 17th. She played Bach-Liszt's Fantasia and Fugue in G minor; Sonatas, Nos. 1 and 2, op. 27, Beethoven; "Carnival," Schumann, "Rhapsodie Espagnole," Liszt, besides many smaller works.

The New York Philharmonic Society's concert in January offered the following programme with Miss Emma Juch as the vocalist: "Jupiter," symphony, Mozart; Seventh Symphony, Beethoven, Theme and Var. from Brahms' Sextet, op. 18, for String Orchestra; Recit. and Aria from *Marriage of Figaro* and "Die Junge Nonne," Schubert.—At the second concert of the Boston Symphony Orchestra, given at Steinway Hall, Mr. Gericke chose a programme of unusual interest, symphony in D, Haydn; Suite in F, op. 39, Moszkowski; Hungarian Dances, Brahms, and "Tasso," Liszt.—The third Seidl concert took place at Steinway Hall on January 6th, and offered "Les Preludes," Liszt; Dramatic Symphony, Rubinstein; Introduction and "Isolda's Liebestod," from *Tristan and Isolde*, Wagner, with Miss Fanny Moran Olden as the soloist, who also sang Egmont's Aria from Weber's *Euryanthe*.—At the first Thomas orchestral concert the programme consisted of Festival March, Thomas; Second Symphony, Beethoven; Slavonic Dances, Dvorak; concerto in A minor, op. 34, for violin, cello and double bass (Messrs. Hindin and Herbert), and Arias from *Medea*, Cherubini, and *Samson and Delilah*, Saint-Saens (Mme. Fursch-Mad).—At the first Thomas orchestral matinee were heard concert overture, "In Autumn," Grieg; "Ritterballet," Beethoven; Liszt's "Les Preludes," Serenade, No. 2, Volkmann (Victor Herbert); Romanza and Roncio from Chopin, E minor concerto, and "Dreams," Wagner (violin obligato), Mr. Max Bendix.—The Symphony Society's fourth concert presented Tchaikowski's C minor symphony, his violin concerto, played by Miss Mand Powell; a scene from Rubinstein's sacred opera "Moses," Misses Kelly, von Duenhoff and Macpherson, and Marches by Hindel, Schubert and Wagner.—The second concert of the New York Philharmonic Club offered a sextet by Chas. Kurth, composed for and dedicated to the club, and Schumann's quartet in A, op. 41. Mr. Richard Arnold played Grieg's sonata, op. 25 (new), and Mr. Holst Hauser sang songs by Franz and Ries.—The Metropolitan Trio Club gave its second concert at Steinway Hall, with Miss Mauner and Mr. Max Treuman as the vocalists. The programme was: Sonata, op. 18, for piano, by Chopin, Mrs. Thiele sang songs by Schubert, Tranz, Godard and Reinecke.—The third and last concert of the New York Trio Club took place, with the following programme: Trio, op. 99, Schubert, and Trio, No. 3, in C, Haydn; besides piano solos by Mme. Eugénie de Rodos, songs by Miss Grosvonts, and choro and violin solos by Messrs. Felix Bonn and Harry Schlooming, respectively.—The New York String Quartet gave its second concert on January 22d, assisted by Miss Helen D. Campbell, who sang an Aria from *Titus*, Mozart. The club's numbers were quartet, op. 41, Schumann and quartet, op. 12, Mendelssohn. On January 29th, the Banner Quartet gave its first concert. The programme was: Quartet, op. 18, No. 2, Beethoven; Sonata for violin, II Trillo del Diavolo, Tartini, Michael Baller; Serenade, op. 64, for piano, violin and cello, Hillier, Messrs. F. Q. Dullen, Warner and Henman, and quartet, op. 76, No. 4, in B, Haydn.—The concert of the Composer's Club, its first public concert, offered a Schumann programme, including the quartet, op. 44, played by Miss Lucie E. Mawson, pianiste, Messrs. Sam and Naham Franko, Chas. P. Schmitt and Victor Herbert, and the string quartet, op. 41. Among the vocalists were Misses Helen D. Campbell and

Jessamine Hallenbeck.—The chief number at the Metropolitan Musical Society's concert was "The Song of Thanksgiving," by F. H. Cowen. The programme also contained compositions by Beethoven, Mendelssohn and Wagner. Among the solo singers were Mmes. Annie Louise Cary, S. B. Anderson and Alma Del Martin.—The Choral Club's first concert, Anton Seidl, conductor, was given with the assistance of Sig. Campanini and Sir John Cheetham, harpist. The programme included a part-song by Seidl, entitled "My Sweet Repose."—Among the important recitals during the month was that of Miss Ans der Ohe, at which she played Sonata, op. 27, No. 2, Beethoven; Fächingschwank, Schumann; Fantasia and Fugue in G minor, Bach-Liszt, and Rhapsodie Espagnole, Liszt, besides other works, that of Moriz Rosenthal, at which he gave his brilliant rendering of the Liszt "Don Juan" Fantasia, and Mr. Kreisler and Miss Pauline Weiss assisted; that of Mr. Wm. H. Sherwood, which included Liszt's "Campagna," "Manfred," Reinecke, for two pianos (with Miss May B. Burnham) and Beethoven's Sonata, op. 3; and Miss Amy Hare's.—The Carri Brothers gave a concert whose programme contained Tartini's sonata, "Le Trille der Diable," "Di Tanti Palpitte," Paganini, and Polonaise, No. 2, Chopin.—Miss A. Underkranz Society's concert on January 27th offered Rubinstein's sacred opera, *Moses*, for chorus, solos and orchestra; Mr. Moriz Rosenthal performed Liszt's E flat concerto, and Fritz Kreisler the violin concerto, in D minor, Wieniawski. The vocal soloists were Mme. Fanny Moran Olden and Messrs. Carl Moran, Joseph Beck, and Oscar Bloch. At the German opera the month's repertory included the first representation in America of Wagner's "Das Rheingold," "Die Meistersinger," with Mödinger as Beckmesser, Fri. Battage as Eva, and Alvary as *Walther*, "La Juvie," in which Mme. Lehmann made her debut before an American public as "Eckha," and Perotti was the *Eleazar* and Fischer the Cardinal; "The Prophet," in which Mme. Moran-Olden sang the part of *Fides*, Miss Föhrström of *Berthe*, and Perotti the title rôle; "The Huguenots," with Lillie Lehmann as *Valentine*, and "Tannhäuser."

#### FOREIGN.

JOACHIM has composed his third violin concerto.

LITTLE Joseph Hofmann is quietly studying in Berlin.

MINNIE HATCK has been singing in concerts at St. Petersburg and Moscow.

NEARLY one hundred and fifty concerts were given in London, Eng., in one month.

JOACHIM's daughter achieved a wonderful success at her debut as a vocalist in Berlin.

For forty-one new Italian operas produced in Europe last year, but one achieved success.

The Riedel-Verein, Leipzig, has been re-organized and Dr. Hermann Kretschmar is its musical conductor.

LAMOUREUX's new Wagner Theatre near Paris is nearing its completion. It will seat 350 listeners.

KARL KLINDWORTH conducted the fifth subscription concert in Berlin. Liszt and Wagner works were given.

MRS. TREBELL is again restored to health, and appeared in a concert in London with Patti not long ago.

MR. WILLIAM STEINWAY has been made an honorary citizen of his native town Seesen, in the duchy of Brunswick.

MRS. ANNA FALK-Mehlig played at Antwerp recently and Hans v. Bulow gave one of his Beethoven concerts at Liege.

DELILES has completed his new work *Kestia*, and it is to be given at Paris during the coming Exposition, with Patti in the title rôle.

MR. WILLIAM CÄNDIUS, tenor, took one of the leading parts in the performance of Rubinstein's "Salammbo" at Amsterdam recently.

The violin-virtuoso Marcello Rossi recently played Paganini's "Perpetuum Mobiles," consisting of more than 6000 notes, in the space of four minutes. His applause was unending.

MISS AGNES HUNTINGTON, the American contralto, made an effective debut in England on January 18th. She appeared in the new comic opera, by Planquette, "Paul Jones."

MRS. NEVADA is singing at the Teatro Costanzi, Rome. After a rest in Paris, she will proceed to South America, where she has been engaged to appear in forty performances, at fourteen thousand francs for each appearance.

MRS. Dr. MURKIN died at Munich on January 17th. She had been reduced to extreme poverty, and her heart-broken daughter committed suicide by taking poison. The remains of both mother and daughter were cremated at Gotha.

The death of Dr. Francis Hueffer, the musical critic of the London *Times*, occurred at London on January 18th. He was a warm champion of the cause of Richard Wagner in England.

SPECIAL morning performances of Wagner's *Rheingold* and *Götterdämmerung* are to be given before the German Kaiser, who has not yet revisited the opera since Emperor Frederick's death.

A COLLECTION of letters written in 1841-1861 by Richard Wagner to his Dresden friends, T. Uhlig, W. Fischer and Fred. Heine, have just been issued by Breitkopf and Härtel Leipzig.

HEIDELBERG CASTLE has been set to music. Eugen Pirani has written the "Heidelberg Suite" for grand orchestra. Its movements represent: "In the Courtyard," "In the Moonshine on the Balcony," "Gavotte," and "Bacchanale at the great Ton."

MRS. PATTI leaves Bordeaux for Buenos Ayres on March 5th to fulfill a four months' engagement in South America. On her return she will again sing in "Romeo and Juliet" in Paris. It is said that Mme. Patti will again visit America in the autumn.

At Steinfay Hall, London, Eng., the past weeks have witnessed many piano and vocal recitals. Among them were two given by Messrs. Emanuel Moor and Max Heinrich. Moor playing the Bach-Liszt Prelude and Fugue in G minor, his own Nocturne in D, etc.; and Mr. Heinrich sang ten songs; also one by Henri Falcke, a French pianist, and three by Mme. Esposito, at which she was assisted by Mme. Fannie Bloomfield.

#### PUBLISHER'S NOTES.

We have still on hand a few "Teachers' Class Books," which were damaged by mould in the cellar. They will be sold at half price, 25 cents.

We have published some delightful Easter music. An advertisement of the same will be found elsewhere in this issue. Those searching for carols will find none better than these.

THE two works, *Sonatina Album* and *Studies in Phrasing*, are expected to be ready this month; the former will appear first, the latter will follow soon after. The offer to send the works at special prices of 50 cents will be withdrawn after March 1st. We frequently are asked to send new works at the price offered before publication after the work is on the market. This is contrary to our rules, and in all such cases the money is returned to the writers.

We will issue quite an important set of studies by Anton Strelezki. They are about the difficulty of Loeschhorn, op. 66, or Czerny, op. 299. They are called *Melodic and Progressive studies of medium difficulty*. Mr. Strelezki has bestowed an immense amount of careful work on them. They are more interesting than either of the above-mentioned works. More attention is paid to the harmonizing and phrasing than in most purely piano études. Each study occupies two pages of music, and has a distinct figure on which the study is built. We most heartily recommend them to teachers as something interesting, fresh and useful. In order to encourage a trial of them we will send them postpaid for 25 cts. This offer ceases when the work is on the market; the regular retail price will be \$1.25.

MANY admirers of THE ETUDE are sending in lists of subscribers from among pupils and friends. This is the time of the year for that work. We will send a bundle containing ten copies to any who desire to get up a club. These copies are mostly of recent dates, and will assist in introducing the paper to those who ought to know of it. Premium lists can also be had on application. It must also be understood that a deduction is allowed when more than an individual subscription is sent in. Two subscribers can be had for \$1.35 each, five at \$1.25 each, ten at \$1.15, fifteen at \$1.07, and twenty five at \$1 each. A life's subscription for twenty-five subscribers at \$100 rate. The subscription list of THE ETUDE is steadily increasing, but this year an unusual advance is desired. We desire to increase the number of pages to twenty instead of sixteen for the reading portion. This will entail an expense which the present subscription list will not warrant.

We issue from time to time useful and interesting piano compositions, etc., which we desire to bring to the closer attention of teachers.

MOST of the music published by us undergoes a thorough revision, which makes our edition particularly well adapted to instruction purposes.

In order to give an opportunity of examining our new publications as they are issued from the press, we will agree to send them subscribers on sale, under the following conditions:—

That the sheet music be billed at 62½ off, which is 37½ cents on the dollar, postage charged additional.

That the music be returned only once a year, after the school is closed.

That the name and address of sender be placed on the return package.

That a settlement in full be made when music is returned.

WE HAVE recently come into possession of an immense stock of foreign vocal music, including Italian Opera Solos, Duets, French Romances, German Lieder, for high and low voices.

This music is all new, being the entire stock of the importing house of Martens Bros., New York City.

The stock consists mostly of the original editions of the song of Brahms, Franz, Schumann, Gounod, Verdi, Mendelssohn, Donizetti, Rossini, and all the prominent writers of vocal music. All of which will be disposed of at the following low prices:—

One cent per page of music. Postage extra at the rate of two cents for every ten pages of music.

In order that vocal teachers and singers can form an idea of the music, I will send five pieces to any address for twenty-five cents, postage paid. Pieces of any desired composer or opera will be sent; but not any special pieces.

We have during the last month notified all subscribers who were in arrears for subscription, by enclosing a blank filled out from the date the paid-up subscription expired.—The object in allowing the subscription to continue after it is paid for is only an accommodation; we expect all subscriptions to be paid in advance. If not so convenient at the time it expires to remit; in that case the privilege is given to have the paper continued. We send each one a separate notice, stating that an explicit notice must be received if the paper is desired to be stopped, otherwise it will be continued. Many take undue advantage, and do not pay up until a year's subscription has accumulated; others inform us, after they have received and read the paper, that they only subscribed for it for one year, and don't care to pay for a thing they did not order. It keeps one clerk busy almost all the time attending to such correspondence: all this annoyance can be avoided by paying up promptly, or informing the publisher that the paper is not desired any longer. On the wrapper of those subscriptions that are in type the month and the year when the subscription expires is printed. This will always show how the subscription stands.

There is one feature about the matter which we will mention. We have frequently special offers to make which are often of more advantage to the subscriber than a year's subscription. These offers never go to those who are in arrears. We often have no other way of judging a teacher's business integrity than by the subscription list. Let us see all arrears cleared up during the month of February.

MR. THEODORE PRESSER:—

"Dear Sir.—I have been using your new publication, 'Time and Rhythm,' by E. W. Krause, with several of my pupils. I cannot express myself in too favorable terms with regard to it. It is so carefully arranged as to be available for all pupils, from children able to play scales in 'one octave upward,' by simply increasing the number of octaves. I know that in the future I shall have very few pupils that will not study it as soon as possible. My scholars are all delighted with it. One says, 'I used to hate to practice scales, but now I don't.' Another, 'You just have to think, to play them.' One little girl, ten years old, said, when told to leave the book at home for a short time, while something else was being finished, 'my new book; I like that!'"

In fact, there is no fault to be found with it, except that it should be twice as large. Hoping that we shall have many more works from the same author,

I remain yours, respectfully,

L. R. CHURCH.

Parkersburg, West Va.

#### INDIVIDUALITY IN PUPILS.

MUCH thought is turned, in our day and country, upon questions of mechanical skill, in a word, technique; much also is attempted, by way of elucidation, touching the transcendental aspects of our art, its basis in mathematical thought, its emotional potencies, its vital affinities and moral bearings, while even its imaginative suggestions are made a stalking horse for Quixotic exaggeration and sentimental affectation. One or two phrases in the article by Prof. Haas, on "One-sided

Piano Teachers," in the January ETUDE, struck me as being likely to produce harm, because, literally taken, they would encourage caprice and that tyrannous control of the higher by the lower which is, alas, too prevalent in our independent, self-asserting country. I cannot believe that Prof. Haas actually means that a pupil's relish for the music assigned him should be consulted beyond a very narrow range. In musical, as in other education, pure taste, keen judgment, vivid perception, alert responsiveness and healthy enthusiasm are not the rule, but the exception. In musical, as in other education, were the blessings of knowledge given to the few only, our Christian civilization would be annulled and humanity would be rolled back three thousand years, to the state of ancient Egypt. I am one of those who believe fervently in the divine call of music to vivify and dignify the entire human race, and the teacher who builds himself up by industriously circulating the statement that he teaches none but the gifted few is a less loyal minister of art than he who patiently cuts and shaves and carves, with love and skill, upon a miscellaneous assortment of sticks. The diamond is found lying dull and inconspicuous in the gravel bank, and so has it ever been with genius. A musician's duty is to the whole community. In the boundless variety of pianoforte music there is food of all kinds for all imaginable degrees of culture—Bach for the intellect, Mozart for the sense of beauty, Beethoven for the soul, Schubert for the heart, Mendelssohn for the sentiments, Schumann for the imagination, etc., ad infinitum; now certainly among artists there are predilections and special gifts; one is great in Beethoven reading, another is an ideal interpreter of Chopin, and another flames out resplendent in the compositions of Liszt, but who dares to call himself a pianist unless he is acquainted with all the representative minds. Now what is true of the artist on a large scale is true of pupils on a small scale; the score contains a perfect miniature oak. There are, undoubtedly, differences of manual aptitudes, of temperamental attractions, and of mutual affinities among pupils, and I have never known any two to seize upon the same composition in precisely the same manner. Despite this, I believe emphatically in a curriculum progressive and comprehensive. I believe in many-sidedness, not of technique alone, but of intellect and heart. Individuality indulged in pupils becomes a snare, especially when overlaid by the extra individuality of their musically illiterate friends. The leaves of the forest all differ from each other, and yet they have a remarkable resemblance; so pupils may have some privileges of choice, but nine tenths of their education should be prescribed and not elective.

JOHN S. VAN CLEYE.

If you cast, after careful and reverent study of your composer, throw any light upon his meaning, or by your manner of performing his music help the pupils to understand him, do it by all means; for in so doing you honor him, instruct them, and render true and loyal service to art.

FOR SALE.—A Chickering Concert Grand.—Second-hand. In excellent condition. Address, GRAND PIANO, ETUDE Office.

WANTED.—A fine violinist and teacher can find employment by addressing F. MULLER, Spokane Conservatory, Spokane Falls, Washington Territory. References required and given. A splendid opportunity for the right man.

WANTED.—By a lady, a position in a college as teacher of piano and harmony. German also taught if required. Address F. L. G., ETUDE office.

WANTED.—A competent teacher of piano, voice and theory of music, to build up a department of music in a young College. Teacher must rely upon his or her ability, rather than upon a guaranteed salary. Address, JOHN E. EARP, President, Winfield, Kansas.

WANTED.—By a competent musician, a former pupil of the Leipzig Conservatory of Music, a position as director of the music department of a school or college; or as teacher of pianoforte and harmony in a Conservatory of Music. Nine years' experience. Refers by permission to several of the first musicians in the United States. Address, A. Z., care of ETUDE office, Philadelphia, Pa.

## PASSING NOTES.

BY W. S. B. MATHEWS.

## I. BEETHOVEN AND HIS THREE STYLES.

I suppose that nearly all careful readers of musical biography have met with the division of Beethoven's work into three periods. According to the Russian, Von Lenz, who first made the classification, Beethoven's works are divided into three styles. In the first, beginning with the early works of the Bonn period and extending to the opus 12, the style is somewhat influenced by Mozart. In these, although traces of the Beethoven genius meet us on every hand, the style is not completely worked out, and the pieces of this period do not come to the nobility of those of the second period, extending from the Sonata pathetic to the Trio opus 70, the 7th and 8th symphonies, etc.

In this second period, the Beethoven genius came to its fullest expression. The works in it include the piano sonatas from opus 13 to opus 90; the trios up to opus 98; the symphonies as far as the eighth; the piano concertos including the fifth. The choral fantasia, violin concerto, the opera of "Fidelio" and the four overtures to it, "Ermont" music, the string quartets up to opus 95, etc., etc. According to M. Von Lenz the falling off begins here, and the last five piano sonatas show the influence of Beethoven's deafness, which had now become almost complete. He was also passing through considerable trouble and annoyance from his nephew, and his morbid habit of mind had grown upon him so that he had fallen into solitary habits. All these influences together rendered him unable to correct the later works as he would the earlier ones, and to adjust the imperfect correspondence in them between the ideal as he had conceived it, and the incomplete representation of it in the notes actually assigned the different instruments. Add to this, perhaps he felt that he had exhausted the bonds of the sonata form, and was seeking a freer expression. And we may account in some degree for the want of spontaneity of the later works, and their incomplete beauty as compared with those of the middle period. So far Von Lenz quoted by memory, and without any attempt at exact repetition of words.

As a matter of fact there is little foundation for this division, although there are certain features of Beethoven's course of development which confirm it to the superficial observer. The comparative crudities of the early works I admit, although there is hardly a single one of them that could have been written by Mozart or any composer before Beethoven. This is especially true of the slow movements, in which Beethoven from the start attained a depth and a nobility of sentiment such as no former composer ever attained. Bach had the nobility and the sentiment; but he had not the art of the lyric. The credit of introducing the people's song into the higher music is generally given Von Weber, but the Beethoven adagios are based upon this element, most distinctly. See, for instance, the adagio in the first sonata, the largo in the second, etc.

The so-called second period of Beethoven was indeed a time of singular and most beautiful productivity, such as I think may be looked for in vain in the career of any other composer. In the city of Vienna, between the years of 1799 and 1812 Beethoven produced the list of exquisite works already recounted above, together with many others almost equally beautiful and epoch marking, but here omitted, as inconsistent with the purpose of this hasty note.

For a long time I have been convinced, from my own study of the Beethoven works, that there is nothing in this idea of Von Lenz that Beethoven's deafness had anything to do with the so-called unintelligibility of his later works. On the contrary, the later works do not show the slightest falling off in the adjustment of the equation between a desired effect and the instrumental means, whereby it could be attained. Indeed, we may ask ourselves in surprise, what could there have been left to learn in 1814 for an orchestral musician and composer of Beethoven's experience and careful observation of musical effect? He had then had twenty years experi-

ence, as an orchestral player, leader and composer. After the seventh and eighth symphonies, with their infinite wealth and exquisite beauty of musical coloring, what should make Beethoven forget the way of producing any new effect that might occur to him? Indeed, to ask this question is to answer it. The idea itself betrays a curious misunderstanding of musical phantasy. What is it that takes place in the brain of such a musician as Beethoven in the moment of musical production? It is nothing different, I answer, from that which takes place in the mind of any intelligent person who writes a letter to his friends. When one begins, what is the mental operation? Is it anything different from transcribing a conversation one hears within one's mind? Certainly not. One talks with one's pen. Indeed, the art of composition, in its best estate, is nothing more than the art of talking with one's pen. The art of thinking consecutively and nobly, is a different art, often confounded with the other, but it is a separate and distinct thing. To think, is the inner; to write is the outer realization or expression of the inner thinking. This latter all depends upon technique—the art of spelling, capitalizing, etc., etc. The poet's work is still something beyond. Instead of hearing in his inner consciousness conversations, he hears, often as with voice of higher illumination, whole cantos, chapters, a life in miniature—he gets a bird's eye view of a whole poem, which being the expression of a single insight is held together in his mind by its own inherent unity, with such coherence that its complete transcribing is only a question of a favorable moment. It was this that Beethoven was waiting for, and for which he was in the habit of saving up the motives, and leading bits of the melodies which he continually heard going on in his mind.

There are certain circumstances in Beethoven's outward relation to the external world which give a color to this idea of Von Lenz. I have only this morning come upon some of them. As I have already said, the beautiful works of the second period occupied the time between 1799 and 1814, when the composer was at the highest of his fame and popularity in Vienna. Popular, I mean, in the best sense. For it is not true that Beethoven's works were salable over the counters of music sellers in Vienna in that period, according to trade standards of popularity. On the contrary, it was the works of Dussek, Cramer, and Pleyel which were then in demand. Still Beethoven was a great figure in Vienna at this time, and indisputably the admiration of all lovers of music of refined taste, and the representative of all that was loftiest in his art.

It can hardly be otherwise than that Beethoven's deafness should have cut him off, to a considerable degree, from ordinary intercourse with the world. It may have made him suspicious of designing confidants, of whom there may have been no lack, as there generally is no lack where there is anything for them to gain. But of his inner life we know nothing and can know nothing beyond what is revealed to us in his works and in his letters. These show him as still retaining most or all of his original spontaneity of fancy, and his fondness for movements of elevated sweetness and beauty. To begin with the last piano sonata upon the list of the second period, the opus 90, what could be more lovely, or sweeter in its essential nature, more womanly and exquisite in its way? Here there is not a hint of sourness, morbid feeling, contradiction to the world.

It is true that there is a break of considerable length in the stream of orchestral and pianoforte composition, about this time. Between 1812 and 1822 Beethoven was occupied a great deal with songs.

In this period, besides setting a very large number of Scotch, Irish, and English melodies to string accompaniments, and furnishing them with ritornelles, etc., he composed very many German songs, and most important of all he was busy with the great Missa Solemnis. This occupied him at intervals for ten years, from 1812 to 1822. Beethoven thus came into the great stream of German Romanticism, the movement of the European mind in the direction of human independence, as illustrated in French history by Napoleon and the Revolution, and in German by the poetry and writings of such men

as Goethe, Schiller, Lessing, etc. During this period of his life he was working along the line which Wagner so thoroughly explored in our own days, namely, that where poetry and music touch each other, and where each seeks to adapt itself to the other. At the same time his spirit was stirred by the great things being enacted in the world around him. Thus we have the mature period of perhaps the most original mind that ever expressed itself through the art of music, the individual withdrawn into himself, living a comparatively solitary life in the country, open to all impressions from nature, and looking out upon the world with a lofty and self-contained judgment of men, deeds and motives, almost divine. That there was nothing of sourness in the essential nature of the man at this time, we have the evidence of the slow movement of the ninth symphony, the whole of the last two sonatas, the string quartettes, the playful rondo, opus 129, and the like.

What had really taken place in Beethoven, changing him from the spontaneous tone poet of the middle period, was the maturing and deepening of mind, the reposefulness of soul due to his long and solitary rambles in the country, his habit of meditation and the like. In short, we have in the later works a picture of the phantasy of a mature mind, of deeper powers of reflection. It is the Beethoven of fifty against the Beethoven of thirty-five. It is this added depth and dignity, this greater knowledge, this more profound reflection, which separates between the superficial observer and these later works. But as to the man himself, and his relations to the world, to humanity, and to God, as he felt it in his inner soul, the sweetness of the later days is nobler and purer than that of the middle period. This is not only an opinion, it is also the spontaneous tribute of musical genius. Every bright and original musical spirit that I have ever known has been drawn toward, and has found sympathy with these latest works.

The reader must pardon length. I set out to make a mere note.

## NEW MUSIC.

H. B. STEVENS, Boston:—

1. Hnning Sketch, op. 181, F. Kirchner.
2. Le Bal Polka, op. 14, No. 6, Rubinstein.
3. Aquarell-n, op. 61, Merkel.
4. Gavotte, op. 37, No. 1, Dupont.
5. Locatelle, op. 26, Dupont.
6. Oh dinnas me, L. C. Stanton.
7. Love Song, L. C. Stanton.
8. The Lament, Chas. P. Scott.
9. The Night has a 1000 Eyes, Fred. Dewey.

1. Joyous, bright, not difficult. There are no catchy places in the piece. In a scale of ten it would range about the fourth grade.

2. Showy: will require practical fingers to play it with the required brilliancy. The piece has been carefully edited by Louis Maas.

3. A set of four little tone pictures ranking about grade three or four. They are very suitable for instructive purposes. They are among the best reprint of the grade above the Liechner and Lange school.

4 and 5. Both these pieces are favorably known. This edition is the best we have seen. They are to be recommended for students of the fifth and sixth grade. The Tocatelle is an excellent study piece, especially for the staccato touch.

6 and 7. Two songs that are admirably written, compact convenient. The accompaniment shows the careful writing of a musician.

8. The writer is unknown to us, but the composition has great merit. It will make an effective concert song. Gen. Lew Wallace has supplied the text.

9. Mr. Dewey is a well-known Boston musician, whose activity in music has chiefly been in the piano playing; this is manifest in the accompaniment of this song, which is something terrific. The publisher of these pieces is deserving of great credit for the admirable way in which he has done his part of the work. The best workmanship and material has been used, making the edition thoroughly trustworthy.

TWO SONGS BY WILSON G. SMITH.

1. "Kiss me, sweetheart."
2. "The Cradle of your Breast."

As respects clearness of ideas, and as showing refinement in conception as well as a trained hand in construction, these two songs are happy examples.

The melody in each attracts attention by its simple and unaffected character, while the effectively constructed setting gives a rounded, artistic effect. The second named is particularly charming.

Both are for high voices, and the first song is set also for low voices.

C. P. H.

[For THE ETUDE.]

## HERR MORIZ ROSENTHAL, PIANIST.

BY HARRY P. MAWSON.

THE chroniclers state that this gentleman was born at Lemberg, in Galicia, in 1862. And it is possible that in this case they have stated truly. Herr Rosenthal's youthful looks could hardly convey the truthfulness of this statement. In person this pianist is rather below the medium height, with broad, high stooping shoulders, a well-shaped and well-poised head and a refined and expressive countenance. His hands are not cast upon any extraordinary scale, as might be expected from the amount of work they are called upon to execute. Herr Rosenthal's pose at the instrument is modest and unpretentious, and he plays without marked effort and with a most praiseworthy absence of self-consciousness. Herr Rosenthal's surroundings in his youth were highly advantageous to his general mental equipment. His father was a professor in his native city and a cultivated man, and these, added to his natural musical talents, were of great importance in shaping and developing his career. Herr Rosenthal's principal tuition seems to have been received literally from the hands of the Abbe Liszt, and the effects produced upon his mind and his talents by this great pianist show themselves to a marked degree throughout his playing. It is not herein intended to discuss the minutiae of Herr Rosenthal's programmes, but rather to give a comparative analysis of this pianist's musical endowments and his art.

The impression conveyed, as it seems to this writer, is that his pianism is rather the evolution of an extraordinary physical mastery than the revelation of a profoundly musical soul. Poetical it often is, but it lacks genuine fire and dramatic inspiration. It is often intensely exciting, but it is the supreme physical effort and not the outpourings of a musical genius. The No. 1 E Minor Chopin Concerto was a good test of Herr Rosenthal's powers and limitations. The performance of this was absolutely flawless from a technical point of view. Every note, every accent, was most thoughtfully studied and executed with marvelous certainty; but the *Crescendo*, as a whole, lacked spontaneity and that *witchery of motion* which ought to pervade this charming composition. It must not be understood from the foregoing that this gentleman is wanting in intellectual force; on the contrary, his mind, as applied to the perfection of mechanical skill in piano playing, reveals a most marvellous power of concentration and surety of purpose, absolutely unrivaled in the domain of piano playing. Herr Rosenthal's art has wonderful finish and betrays drastic study in every branch of technical development. His octave playing is simply bewildering, nothing like it has ever been seen here. His attack and speed are electrifying; and he dominates his instrument with a will power almost superhuman. His phrasing is studied and comprehensive in most of his repertoire, except in Beethoven, where this pianist is certainly not at home. The pedal effects are carefully calculated and often beautifully applied.

There are, however, great disappointments. Most notable of which is the absence of a real breadth and depth of tone; a lack of that thunderous *quantity* which would naturally be expected from such prodigious fingerings. Nor must the mistake be made that extreme delicacy of tone production is to be taken as positive or circumstantial evidence of a deep and mysterious feeling of passion and sympathy somewhere in the artist's anatomy. Again, as already referred to, Herr Rosenthal's breath-taking speed often leads him to a meretricious display of this faculty, which shows too strong a love for the acrobatic and a want of proper regard for the composer's instructions. This was to be especially deplored in the last movement of the Beethoven Sonata, the "Appassionata," Op. 58, where the admonition of "non troppo" was ignored, then played at a lightning pace. Original intention is always to be eagerly welcomed; but it should not start out by revolutionizing the composer's tempo. At this point the question of Herr Rosenthal's virtuosity may be fairly raised and discussed. The word virtuoso has come to be a universal title for all instrumentalists. The inborn gift of virtuosity is quite a distinct matter and cannot be assumed, because it happens to be another form of the same word. To possess virtuosity, the artist (used in the broadest sense) must begin with a profound and reverent feeling for his composer; the deepest study of his work and the utmost respect for his instructions and wishes. To out-herod Herod because it shows off your own gifts is not the effect true virtuosity will stoop to. His programmes also display too high a regard for the pyrotechnical side of piano music and little or none for the deeper and truer element. Therefore Herr Rosenthal's claim to virtuosity must be withheld from him until he consents to subordinate his own vitality to the composer's designs and inspirations.

In fine, all this player does is purely physical, and he must be called a specialist at the piano, a bravura pianist of exceptional brilliancy and stupendous endurance. To those who are attracted by the purely emo-

tional in music this player will afford great satisfaction; but to others whose conception is not for the showy and flashy, there remains the impression of having seen a great deal, but of not having heard as much music as was anticipated.

To sum up, Herr Rosenthal is the greatest technician we have seen. His art is the same of perfection from a mechanical standpoint, the result being a pianist capable of and realizing sensational effects, which stir the listener's senses, but do not indicate a deep and soulful musical feeling on the part of the artist.

## TRAUMEREI.

BY E. E. AYRES.

LONGFELLOW has very many ardent admirers who would be greatly perplexed if they were suddenly called upon to discuss any one of the poet's masterpieces. Some of these loquacious literati would be reduced to single lines, with which they have accidentally become familiar, such as—"I stood on the bridge at midnight," or, "Into each life some rain must fall." Of course, this is quite enough to supply the basis for a vast deal of enthusiasm, but it is not all that might be known about Longfellow. Indeed, much additional profit and pleasure might result from a little wider acquaintance with the poet's performances.

Robert Schumann has fared even worse. There are thousands of enthusiastic Schumannites whose acquaintance with the great composer is limited to a single work—Traumerei. They all seem to know that Schumann did write some other things; but if they have ever heard them at all, they were sadly disappointed in them.

The Traumerei has done a good work in the world; it has made many a friend for Schumann, who could have been won by nothing else. The "Etudes," op. 13, are exceedingly interesting to musicians; they are full of poetic inspiration; they are among the choicest flowers ever plucked by human soul; but they could never have won so many friends for Schumann as he has gained by the Traumerei. "The Carnival," according to Liszt, surpasses Beethoven's thirty-three variations in melody, richness and inventiveness; but it is not well known in every household. Traumerei is played on every piano, pipe-organ, and harmonium. It is heard at home, and in the concert hall, at weddings, and in the regular Sunday service. No one who is interested in musical education would dare to say a word against the one really successful composition of Schumann's. Indeed, there is nothing to say. There is good reason for the success of this little piece.

Would it not be well, however, to call attention to the fact that the master has some other very creditable performances. Of course, this must be said with great delicacy; every musician knows how hard it is to interest the Traumerei school of critics in any of the less familiar works of the master. Some of us have learned by sad experience that, whenever our friends have so much to say about the favorite bit of Schumann music, it is disastrous to attempt to interest them in the "Kreisleriana," the "Novellettes," or even the charming "Night Pieces."

Perhaps it is better to bestow all one's enthusiasm on the Traumerei than not to love Schumann at all; but it must be confessed that there is some probability that this one piece does not exhibit every side of Schumann's genius.

We have heard some very instructive remarks concerning our composer's true place among the great masters, from musicians whose acquaintance with him was confined to the one piece under consideration. We remember a young musician who was accustomed to entertain his friends by the hour with his opinions concerning the relative merit of Mozart, Beethoven, and Schumann. He would illustrate his lectures at the piano by playing one piece from each composer. His list of illustrations was always the same, inasmuch as they were so appropriate (and, also, because he was familiar with no others). The three numbers are here given, that they may serve as a specimen programme of classical music:

- (a.) Theme in A from Sonata No. 12 (without the variations).....Mozart.
- (b.) Pastoral to the Piano, in F.....Beethoven.
- (c.) Traumerei, in F.....Schumann.

All these facts are interesting; for they show how much can be made with a very small capital.

And yet, success in this business, as in every other, requires caution. It is not safe, in every case, to base elaborate theories concerning a master's merit on such a small number of his compositions. One might make mistakes; he might draw conclusions that would hardly be justified by the composer's works, as a whole. And, what is worse, he might chance to express these opinions in the presence of some one who is capable of detecting his errors. Of course, this is a bare possibility; but consider how embarrassing the situation might be. This thought seems never to have occurred to some people; they either think their estimate of a great master infallible, without reflecting upon the fact that the knowledge of a single page of a man's work is hardly sufficient to insure infallibility, or it never seems to occur to them that they are in any danger of meeting face to face with one whose knowledge is more comprehensive.

It is never wise, however, to exaggerate danger. We must not let our enthusiasm for Schumann betray us into any rash statements concerning the popularity of Schumann's other works. Let us be frank—The Traumerei school of critics will not be in any serious danger for some time to come. Quite a number of the Beethoven school have extended their investigation as far as the "Pathétique" and the "Moonlight"; Mozart has by some been examined, condemned and thrown aside altogether; but, for most people, Schumann remains to be explored. Even many of the historians have comparatively little to say about him; his works in general are discussed very briefly. Ferris, in the "Great German Composers," devotes about ten pages to Mendelssohn, twelve to Weber, nearly twenty to Chopin, and only four to Schumann; Rockstro, in his "History of Music," gives twelve pages to Weber, twenty to Mendelssohn, and four to Schumann; D'Anvers finds a spare half-page which he grudgingly contributes to the memory of Schumann. Haevels, in "Music and Morals," is satisfied without giving him so much as a single line. It seems probable that Traumerei is not so well-known in England.

## EDITOR OF THE ETUDE.

It is a well known fact, and one that is greatly to be deplored, that our music students, yes, and many of their teachers, are alarmingly ignorant of the literature of music. This may be caused by the expensiveness of books on musical topics, such as History, Biography, Theory, Aesthetics, etc.; or by a mistaken idea of the value of the knowledge to be gained from such works; or by a lack of information as to what books are the best, all things considered, for the earnest student of music to purchase and read or study. I have never seen a list of works in this line compiled by any of our noted musicians, and thinking that many of us would like to know what others of the fraternity have found to be valuable and helpful, I propose this plan to the readers of THE ETUDE: Send me (address given below), at the earliest possible opportunity, so that the result may soon be ready for THE ETUDE, a list of your favorite books on Musical History, Biography, Theory, Technique, Aesthetics, Criticism, etc.

Do not include in the list any work that you know only by reputation. Mention only those that you have read or studied and from which you have gained great benefit. This will cost you but a postal card or a stamp and a few minutes of time. The complete list will amply repay you for your trouble. Let there be a quick and general response by the large fraternity of ETUDE readers. And you, high priests of the Art, lend us some of the results of your years of reading.

Address lists to  
W. F. GATES, Crete, Neb.  
Doane Conservatory.

THE cause of nine parts in ten of the lamentable failures which occur in men's undertakings, lies not in the want of talents, or the will to use them, but in the vacillating and desultory way of using them; in flying from object to object; in starting away at each little digress; thus applying the force which might conquer any one difficulty to a series of difficulties so large that no human force can conquer them. Conquer me, therefore, to the virtue of perseverance. Without it all the rest is little better than fairy gold, which glitters in your purse, but when taken to the market proves to be slate or cinders—CARLYLE.



## A COURSE OF STUDY FOR THE PIANOFORTE.

H. SHERWOOD VINING.

The object in view from the beginning to the end of a course of study for pianoforte playing is threefold, namely, technique, rhythm, and expression. All the means used in the course of instruction, whether exercise, study or piece, should meet the needs of one or more of these objects.

Technique includes the formation of the hand, position, and regulated finger action; the development of strength, independence and agility, for the purpose of good tone production, and execution, extending from the first mechanical principles to the best possible artistic results.

Rhythm includes the relative length of notes and rests, their division into beats within each measure, and their grouping into measures and phrases; metre or measure, tempo, and the laws of accent and emphasis.

Taste and expression include musical tone, execution in the broadest sense, dynamics, phrasing and interpretation.

An entire course of study may be classed into three general stages, the first a formative stage, the second the development period, and the third stage artistic accomplishment.

During the formative stage the foundations must be thoroughly laid in every direction; rudiments, practical elementary harmony, sight-reading, rhythm, technique and the forming of musical taste, must receive equal attention.

The kinds of technical exercise including every mechanical difficulty are few, although the variety of exercise under each kind is unlimited. The daily practice should include every kind of technical exercise as soon as the entire system has been acquired; these exercises should be transposed into all the keys. The outline of the complete system of technique is as follows:—

## EXERCISES WITH WHIST LOOSE AND MOTIONLESS.

*Position study*—each finger exercised separately. *Slow trill*—two-finger exercise, every variety and with similar and contrary motion.

*Three and four-finger exercises*—as above. *Five-finger exercises*—five fingers over five keys, every variety.

*Exercises for holding notes*—slow trill and other finger exercises with one or more notes sustained.

*Repeating notes*—changing the fingers in striking the same key.

## EXERCISES WITH WHIST MOVING SIDEWAYS ONLY.

*Contractions*—for five, four, three, and two fingers, two or more octaves, every variety.

*Extensions*—more than five keys covered by the fingers, every variety.

*Repeating notes*—one or more octaves.

*Broken thirds*—one or more octaves.

*Double thirds*—

*Broken sixths*—

*Scales*—chromatic and diatonic; in similar and contrary motion; in simple thirds and sixths; in double thirds and sixths.

*Arpeggios*—diminished seventh chords; seventh chords and triads, in every position.

*Broken chords*—

## EXERCISES WITH FREE WHIST MOVEMENT.

*Octaves*—in contractions, chromatic and diatonic scale, etc.

*Broken octaves*—

*Interlocking passages*—the hands crossing in single or double notes, thirds, sixths, octaves, etc.

*Skips*—

It is well to practice fundamental exercises at first without notes, that the pupil may give undivided attention to the hands and the proper finger action; later, when the hand has gained sufficient strength and independence, studies which apply these technical principles in a more pleasing manner may be given, together with melodious and rhythmical studies, preparing as far as possible for the piece which is given in connection with the technical work. If in a piece passages present mechanical difficulties not sufficiently mastered, they should be practiced separately and treated like a technical exercise; in this way a piece may combine the uses of an exercise and a study, while it furnishes recreation and the means for developing musical taste. Rhythm and sight-reading are best developed through the practice of four-hand music.

The following list furnishes useful material for the three grades, the grading and combining of which must necessarily be done by the teacher according to the special needs of each pupil. The list may be sufficiently comprehensive for practical purposes, while peculiar needs would make it desirable to omit in some instances and add new material in other instances.

## GRADE I.—FORMATIVE STAGE.

Complete outline system of technical exercises, with or without notes, to be practiced daily. These exercises must be transposed into every key.

## FIRST INSTRUCTION BOOKS.

Mason and Hoadly's Easy System for Beginners; Stephen A. Emery's Foundation Studies.

## EASY FOUR-HAND MUSIC. FIRST DIVISION.

Selections from the following: Enckhausen's, Op. 72; Wohlfahrt's, Op. 87; Berini's Studies, Op. 97 (rhythmical); Loeschhorn's, Op. 51-182; Diabelli's Melodious Studies, Op. 149; Diabelli's Sonatinas; Kullak's Sonatinas.

## FIRST ETUDES.

Aloise Schmidt's Preparatory Exercises, p. 16; Selections from Kohler's Op. 190, 218, 242, 161, 167, 50; Selections from Loeschhorn's Op. 84, 65, 66; Döring, Op. 8; Davernoy, Op. 120; Songs from Schumann's Op. 821, 139, 740, 299, 335; Plaidy's Technical Studies; Short Technical Studies, Theo. Presser; Wicck's Studies; Rhythm and Expression, Op. 47, Melodious Studies, Op. 46, Heller.

## FIRST PIECES.

Selections from the following:—Kohler's Kinder Album; Kullak's Child Life, Op. 62, 81; Guriltz's Op. 101; Fair Flowers, Op. 111; Lichner; Christies Suite, Op. 36, Gade; Tone Poems, Op. 32, Stephen H. Emery.

At Home Rondo, Lichner; May Song; Little Wanderer, Zither Player, Lange; Rondos, Op. 31, Nos. 1, 2; Op. 56, No. 1, p. 117, Kuhlau; On the Meadow, Op. 95, Lichner; On the Heights, Hofmann; Shepherd's Horn, A. Davernoy, Op. 120; Songs from Schumann's album for the Young, Op. 68, progressively arranged in the Klauer edition; Sonatinas, Reinecke; Sonatinas, Kuhlau, Op. 55; Sonatas, Clementi, Op. 36, etc.; Sonatinas, Op. 16, 18, 14, Ad. M. Foerster; Pure as Snow, Lange; The Mill, Jensen; Tarantelle, Op. 8, Sydney Smith; Florence Gavotte, Robert Thalton.

## FOUR-HAND MUSIC. SECOND DIVISION.

Sonatas, Op. 168, 169, Diabelli; Bridal Music, Op. 46, Jensen; Birthday Music, Slumber Song, C minor, etc., March Brilliant, Op. 132, Raff; Serenade, Haydn; Sonata, Op. 6, Beethoven; Marches, Op. 40, 66, 121, 51, Schubert.

## GRADE II.—FORMATIVE STAGE.

## ETUDES.

Tausig's Daily Studies, Bk. I; Modern Finger Gymnastics, B. Haberbert; Virtuosity, Le Compney; Cramer, Bk. I (Peters ed. 1840); Gradus ad Parnassum, Clementi-Tausig; Wrist Studies, Op. 63, R. Goldbeck; Art of Phrasing Op. 16, Heller; Bach's Inventions; Etudes, Op. 10, Op. 25, Nos. 1, 7, 9, Op. 29, No. 9, Op. 12, No. 12, Chopin; Tausig's Daily Studies Bk. 2.

## PIECES.

Idylle, Lysberg; Le Guitar, F. Hiller; Titania, Wely; Spring Dawn, Wm. Mason; Nocturne, Op. 32, Wollenhaupt. Songs Without Words: Bk. 1, No. 4, Confédération; Bk. 1, No. 2, Regrets; Bk. 1, No. 6, Gondellied; Bk. 1, No. 1, Sweet Remembrance; Bk. 8, No. 3, Tarantelle; Bk. 8, No. 6, Duetto; Bk. 2, No. 3, Consolation; Bk. 7, No. 3, Passion; Bk. 8, No. 2, Looking Back; Bk. 5, No. 6, Spring Song; Bk. 6, No. 4, Spinning Song; Mendelssohn.

Selections from Field's Nocturnes: Sonatinas and Sonatas, Nos. 7 and 12, Mozart; Sonatinas, Beethoven; Berceuse, Op. 12, Jensen; La Félise, Raff; Nocturne, Op. 10, No. 2, Tchaikowsky; Nocturne, Op. 55, No. 1, Nocturne, Op. 9, No. 2, Valse, Op. 42, Polonaise, Op. 40, No. 1, Chopin; March Fantastica, Bargiel.

## FOUR-HAND MUSIC.

Knight in Granada, Krentzer; Festival Overture, Op. 42, Leitner; Festival Overture, Lassen; Merry Wives of Windsor, Nicolai; Sonata in C, Kuhlau; Sonata, Op. 51, Nocturne, Op. 99, Grand Sonata, Op. 22, Hummel; Symphonies: Händel; Symphonies, Mendelssohn; Trios, Haydn; Overtures, Cherubini; Allegro Brilliant, Op. 52, Violin Concerto, Op. 64, Mendelssohn; Gavotte in F, Helmdind.

## GRADE III.—ARTISTIC ACCOMPLISHMENT.

## ETUDES.

Tausig's Daily Studies, Bk. 3; Fifty Studies, Cramer; Von Bülow; Method of Octaves, Theo. Kullak, or "Elements of Modern Octave Playing," A. D. Turner; Etudes, Chopin; Etudes Symphonique, Op. 13, Etudes, Op. 56, Schumann; Etudes, Op. 23, Rubinstein; Etudes, Moscheles, selections from Op. 70, 73, 95.

## PIECES.

Fughettes, Suites, Fugues, Handel; Well-Tempered

Clavichord, French Suites, English Suites, Bach Album, Bach; Fugue in C, Chernbins; "Clavichord," Sonata in A, Suite No. 1, Toccata, B. C. Clementi; Sonata, Op. 26, 31, No. 3, Beethoven; Sonatas, Op. 24, 89, Weber; Twenty-nine Sonatas, Beethoven; Fantasias, Op. 15, 78, Impromptus, Op. 90, 142, Momen's Musical, Op. 94, Schubert; Nocturnette in F, Op. 2, etc., from the Schumann Album, Augener edition, No. 8428; Nocturnes, Op. 87, Nos. 2 and 1, Op. 82; Valses, Op. 64, Nos. 2 and 1, Op. 34, Nos. 2 and 1, Op. 18; Polonaises, Op. 26, No. 1; Ballades, Nos. 1 and 3, Funeral March, Rondos and Scherzos, Berceuse, Op. 57, Impromptus, Op. 66, 29, Sonatas, Chopin; Serenade, in D, Moszkowski; Grand Menuet, Edgar H. Sherwood; Valse Caprice, Op. 13, 31, X. Scharwenka; Toccata, Op. 52, Czerny; Rondo Brilliant, Op. 14, Mendelssohn; Raff Album, Augener edition, No. 8346; Ballade, Op. 24, Grieg; Rubinstein Album, Augener edition, No. 8392; Valse Caprice, E. P., Komneni Ostrom, No. 22, Le Bal, Rubinstein; Rondo Brilliant, E. P., Palacca Brilliant, E. Weber; Cachucha-Caprice, Raff; Liszt Album, Augener edition, No. 8221; Rigolotto, Liszt; Hungarian Rhapsodies, one or more numbers, 6, 12, 2, 11, 14, Liszt.

## FOUR-HAND MUSIC.

Overtures, Mendelssohn; Overtures, Weber; Overture, Naiads, W. S. Bennett; Concerts for Organ, Handel; Suites, Concerts, D minor, Bach; Overtures, Symphonies, Mozart; Symphonies, Beethoven; Symphony, Schubert; Quartet, Op. 12, Mendelssohn; Quartet, Op. 18, No. 2, Beethoven; Septet, Op. 74, Hummel; Septet, Op. 20, Beethoven; Sonata, G. minor, Overture, Scherzo, Finale, Op. 52, Symphony, No. 4, Andante, with Variations, Op. 46, Schumann; Symphony, B. b., Gade; Leonore, Symphony, Raff; Hof Symphony, Hofmann; Symphony, No. 2, Goldmark; Overture, Robespierre, Litolf; Ballet Music, Faust, Gounod; Ballet Music, Feramors, Rubinstein; Spanish Dances, Moszkowski; Polish Dances, Scharwenka; Hungarian Dances, Brahms; Hungarian Dances, R. Vekman; Norwegian Dances, Hartmann; Norwegian Dances, Grieg.

It would be impossible to exhaust the list of useful and desirable studies, or the riches of musical literature, classical or modern, in the study of a lifetime. Truly, "Art is long and life is fleeting."

## CURRENT PHASES OF PIANO TEACHING.

The following letter, from a practical teacher of deservedly high reputation, has a unique value in the clearness and emphasis with which it brings out the principles governing the best class of private teachers in applying pedagogic material for effecting needed modifications of the pupil's playing. We could have wished that Professor Brockmann had taken time to give a list of the material which he finds the most useful in his work. The object of this correspondence was not to inquire how the teacher's familiarity with the materials at his disposal could best be brought about, but simply to place before him a partial list of what he ought to know, since there is no teacher, however eminent, but can learn from the experience of others. This is particularly true in music teaching; the material for use in which is only now undergoing a process of codifying and sifting, the end sought being a world-wide one of accomplishing better playing, and of doing it more quickly.

## EDITOR OF THE ETUDE:—

Your circular to piano teachers containing questions as to the materials used in teaching has been received, and should have been acknowledged before, had I not thought to answer the same in detail.

suffice it to say that I believe in strictly individual treatment for each pupil. And there is such a variety of excellent material at hand in our day, that the experienced teacher will find no difficulty in this. For one pupil we have to make a pair of hands, for another a pair of ears, while a third is almost entirely deficient in the feeling for rhythm. And these are but the broad differences.

The successful teacher must know music and must know the pupil. It is not necessary to discuss how the first knowledge is brought about. The second is attained only by those who teach with a very earnest desire to succeed, who teach for the work's sake and not for the fees alone.

The true teacher must find his own ways of working. What he hears and reads may be very valuable to him, but it can only be suggestive.

The Etude has thus been a great source of help to me, and I hope it may continue to have the success it deserves.

Yours very truly,

E. BROCKMANN.

If little labor, little are our gains; man's fortunes are according to his pains.—HERRICK.

Hasty climbers have sudden falls.

## EDITORIAL NOTES.

THERE is scarcely any one thing in this world more universally needed than encouragement, and yet there is scarcely anything that can be more honestly given to almost every one.

The poor overworked laborer, the shepherd boy on the mountain, the ploughboy in the backwoods, conscious only of a dull resentment against things in general, may be lifted above himself and inspired to some effort, if only some one will take the trouble—or rather avail himself of the privilege—to tell him the story of a Burns, a Niebuhr, or a Heine. Pupils need so much encouragement, and the humble teacher cannot know how much has been accomplished by a single smile of appreciation or word of approval at the proper time. Many a man has been urged onward and upward to the most wonderful career by a few simple words of praise; and, on the other hand, how many have distrusted themselves, given up in despair, and made shipwreck of their lives, because of a little discouragement at the wrong time. Only a few grand souls can, after repeated failures in what had raised their expectations to the highest pitch, after scorn and repulse where they anticipated warmest greetings of welcome, rise above them all grandly and sublimely, as did Beethoven after the failure of Leonore.

Unfortunately, even yet, in many places the only requisites for the popular piano player seem to be great muscular training of the hands, and a good supply of sentimentality. The vocalist who aspires to great things must let mental training go, while "execution," scale singing, trilling and rapid bravura work must claim the entire attention. Technique is the watchword. It is the cry of the singer and player. What wonderful feats the pianist can perform! Those fingers, and wrists, and arms! What wonderful accuracy, velocity and power! What marvelous control of every muscle! And these things are the pride and boast of the pianist!

Now when we hear him we are thinking, most of all, about those wonderful fingers and wrists; when we pass judgment on his performances, it is simply an opinion concerning his skillful fingers and wrists. Wonder is the emotion most frequently courted. Men pay exorbitant prices that they may hear world-famous singers and players, in order that their wonder may be excited by this marvelous technique. Chords trills! Such miraculous scales and octaves and such! Is this not true of most of us sometimes? Do we ever attend a concert or an opera with the sole desire of hearing the work of some great composer. Surely that is a rare thing! "Where are we going to-night?" "Why to hear Patti, of course." "What is she to sing?" "Well, we have forgotten the name of the thing. It is by some German, or Italian, or somebody else."

The truth is—we do not care *what* she sings, if it may only prove to be something that will display her *skill* to the greatest advantage. Now all this seems to argue strongly against the notion that music has any right to claim the dignity of a fine Art. The emotion raised is that of wonder, and the rope-walker may excite that emotion almost as successfully as the musician. The great and dominating principle governing many public performances of music is simply to astonish the multitude by performing some seemingly difficult feat. In many of the "Young Ladies' Schools" in the land where music is taught, it is the custom to have extraordinary performances near the close of the session, so that the Music Department may display itself to the best advantage. Twelve girls are seated at six pianos, to render the same piece of music at the same time. And we all exclaim—"It was a triumph, to put together twenty-four hands of school girls and have all *run smoothly*."

Let us examine our motives when we prepare our concert programmes, and ascertain our real designs. Do we mean to "carry the audience by storm" by brilliant technical performances, or is it our desire to lead our friends into the realm of the beautiful? It is sometimes a little dangerous, not only to ourselves but to our audience, to follow our own artistic impulses in every particular; for it is the part of wisdom to yield sometimes

to the popular taste just far enough to hold the attention for better things. But whenever this degenerates into a mere desire to please by sensational methods, there is danger to the Art of music.

Why do so many people apply the term 'Art' to painting alone. Even the careless observer has noticed that most school catalogues and announcements interpret 'Art' as meaning simply drawing and painting, while 'Music' means something else. Even the largest conservatories of music in America advertise painting as the 'Fine Art' taught in those institutions, while music seems to belong to some other category. Often pupils say "We will not 'take up' music, as we propose to study 'Art'."

What dignity has been given to the noble art of painting (and what man will dare say that the painter's art is too highly esteemed), and yet what a poor figure the musician makes in comparison! Sometimes the musician endeavors to correct the opinion of the world by pointing to the philosopher, "See what Cousin has to say," he exclaims: "This great philosopher makes the 'Fine Arts' include Poetry, Painting, Sculpture, Architecture, and Music; and so does Hegel; so does Herbert Spencer, and all the rest." And when he has uttered these cruel words, he expects to see the blush of shame mount up on the cheeks of the world; but lo—he is doomed to more bitter disappointment yet. The world has an opinion of her own about things. Sometimes she accepts as true much that an individual philosopher may say, merely because she feels it to be true. The world accepts the philosopher simply as her own mouth piece. She believes not the words of any man, unless they come as the expression of truths which she has already felt. And so, in spite of Cousin, Hegel, Herbert Spencer and Lötze, the world believes that Music deserves no such dignity as that yielded to Poetry and Painting; and to be a professional musician is a thing to be not much coveted by the best people—people of highest culture and ambition.

This is true not only in America, but also in Germany and France, where Music has achieved her most glorious triumphs; where the greatest musicians have lived and where the noblest master-works have been created.

So, the world over: All the people talk about music, and all the people go to hear it; all the people boast when their village pianist takes the prize over other pianists, but only the "professional" believes it to be worthy of mention in the same breath with poetry and painting.

The history of music and musicians will support this statement. What a sad struggle good old George Frederick Handel's father had, when the young George decided to be a musician, in spite of him! The good old gentleman was a surgeon, "in good repute," and for the young George to turn his mind to music was a crushing blow indeed. And so it has been with many others, among whom might be mentioned Schumann, and the greatest of all French composers, Hector Berlioz, whose father disinherited him because he *would* be a musician, father and mother, "his sisters and his cousins and his aunts" all to the contrary. So it ever has been, so it is to-day. Therefore we ask the question seriously; Is music one of the Fine Arts?

Music is an art only to those who accept it as a revelation of the beautiful, the ideal, the spiritual, the Divine. If to any one it is mere sound, or a mere succession of sounds, however skillfully arranged, while it may excite the emotion of wonder, it is not Art.

A long while has this musical language been waiting its development; it has been in the utmost simplicity until very recent times. After all the other fine Arts had reached a high state of excellence, and had operated with many other powerful agencies of Christian civilization in educating the sensibilities of men, and in lifting men upward to a higher plane of spiritual existence—then Music came to claim her place. She is now here in our midst, the youngest of the arts, teaching us what men are capable of feeling in their innermost hearts.

We are now just beginning to study music as an Art. The time was when, in most places, to study music was merely to study piano playing, or voice management. The student of music imagined himself as studying his art faithfully enough, if he only devoted six hours a day to piano practice for the development of his wonderful technique. In the conservatory of music it was customary to study music alone, and private "professors" in many places knew nothing outside of music. There were thousands of unfortunate, deluded young men and women, who thought that there was really nothing else to learn; and nothing in the world worth doing except the bringing of their muscles up to the required proficiency. But our new methods are different; we have discovered that mental culture is a necessity, if we would study music as a Fine Art. We no longer think of the musician as we do of the rope walker; his technical skill no longer interests us, except for its value as a means to the noble end. The delivery of beautiful ideas is the end of the artist, not the display of mechanical skill. The artist is beginning to learn that he needs a mind of sufficient capacity to grasp the inner meaning of music, and to make the sentiment of the composer his own. This alone is musical education.

The first-class musician does not need to "blow his own trumpet"; the world is sure to find him out if he has any real merit. Indeed, it is difficult to hide merit more effectually by any other means than by braggadocio. We always look with suspicion upon the man who has much to say about his own ability; and this very suspicion amounts to a prejudice which it is difficult for him to dissipate. He may be a musician of much real worth, but it is hard for us to believe it, because he seems to think it necessary to prove it; he may be a very profound scholar, but, if he is, why should he make such desperate efforts to convince us before we have asked for evidence?

A great English writer has said: "You may know the man of real scholarship by the character of his expressions in the most insignificant conversation." It is not necessary for a man of ability to say, "Now look at me; see what I have done, and behold the talent I have displayed." I was told by Liszt that my playing was better than his own; and I was afterward invited to teach the daughter of the Queen of the Shobo Islands. My success in this country has been simply marvelous; and I only mention these things in order that you may not miss the greatest opportunity of your life, if you care to study the mysteries of the musical art."

This is really too unselfish; for instead of persuading us to avail ourselves of the "opportunity to study," it fills us with such a contempt for the speaker that we are disposed to believe that he really has no ability whatever. Thus he does us no good by his unselfishness (unless it be a blessing that we decide not to avail ourselves of his services), while he injures himself in our estimation at least.

Some really great men are afflicted with this malady. It was this sublime self-conceit that made so many enemies for Richard Wagner. His music meant a revolution in all our ideas of Musical Art, it is true; but his opponents were greatly annoyed, irritated, and outraged at his intolerable dogmatism, and his air of self-satisfaction, together with the supercilious criticism which he aimed at other recognized masters. All this greatly strengthened his enemies, and it has taken time to efface the memory of the great composer's self-aggrandizement.

It is easy enough to boast of one's knowledge; mere pretensions any one can make. It means little to make assertions; it is much to be *something*. Our good opinions of ourselves are easily formed; it is not so easy to win the approval of others. We exaggerate our own accomplishments; others are more likely to underrate them, especially if they are not directly interested in us.

Music is the expression of a refined nature.—SCHUMANN.  
Art does not speak to caste but men; it does not give realities but their transfigurations.—FRANZ.

## LEADING THOUGHTS.

SELECTED BY FRANKER SONNENKALB.

THERE is nothing so bad but it might be worse.

A friend loveth at all times, and a brother is born for adversity.

"Do what you are afraid to do" this is moral courage.—Emerson.

When and whenever art is fallen it is through the artists.—Schiller.

Better far pursue a frivolous trade by serious means, than sublime art frivolously.

An Eastern proverb: "Time and patience change the mulberry leaf into satin."

Our greatest glory is not in never falling, but in rising every time we fall.—Confucius.

Happy the man who early learns the wide chasm that lies between his wishes and his powers.—Goethe.

He that indulges himself in ridiculing the little imperfections and weaknesses of his friend, will in time find mankind against him.

In the world of action, will is power; persistent will with circumstances not altogether unfavorable is victory, nay, in the face of circumstances altogether unfavorable, PERSISTENCY will carve out a road to success.

Courage and self-confidence are special acquirements in the art of music. Let the composer or artist be modest and diligent to the utmost when in his study; but in public let him show pluck, nay, even cheerful assurance, and I warrant he will be a favorite.

It is very easy to pick holes in other people's work, but it is far more profitable to do better yourself. Is there a fool in all the world that cannot criticize? Those who can themselves do good service are but as one to a thousand compared with those who can see faults in the labors of others.—Spurgeon.

Win for music, from others, the love and admiration you yourself feel, then your mission is a noble one. Immortalize the master-works, and further the art by a faithful interpretation of these works; instruct, give them an insight into the beauties of these works, and thus help to elevate the human race by exciting them with higher feelings and thoughts, and thus prove a benefactor.

Strictly instrumental music, such as our great masters have bequeathed to us in their symphonies, quartettes and sonatas, is, perhaps, the only artistic production in which the Germans stand alone, not only without legitimate, but really without rivals. But there is no branch of the art which, in order to be correctly and completely understood, demands from the listener greater attention and devotion.—F. Hiller.

O, hush me, hush me, charming air,  
My senses rook with wonder sweet;  
Like snow on wool thy fallings are,  
Soft like a spirit are thy feet.  
Grief, who need fear,  
That hath an ear!  
Down let him lie—  
And, slumbering, die,  
And change his soul for harmony.

The celebrated critic, H. Ehrlich, of Berlin, terms Rubinstein the "piano-volcano." In the introductory lines of a critique on a Rubinstein concert he says: "Smoke, ashes, lava, but also flashing pillars of fire, rising up to heaven, as well as lightning and thunder, did he dispense about him. All that is incomparable and elementary natural force, a volcanic, diabolical geniality is capable of accomplishing, Rubinstein did accomplish, in a hitherto unequalled degree."

Liszt hated the Russians, because once when he was at Dorpat—a university town, and idolized by the women, as usual—a joke was put up on him. He was playing an adagio. The audience was moved to tears. A voice exclaimed: "O Liszt, you have robbed me of my peace of mind. Take my life also?" Liszt, surprised, stopped playing, looked around, and seeing a lady fainting, rushed to her assistance. Lo! the lady was a young scamp of a student in female attire. Tableau! and disgust of the great virtuoso.

## BE INDUSTRIOUS.

Teachers may advise wisely, but, after all, you must do the work yourself. Gibbon spoke truly when he said: "Every person has two educations, one which he receives from others, and one, more important, which he gives to himself."

If discouragements increase, think over John Ploughman's words: "The bees said, Try, and turned flowers into honey. The young lark said, Try and he found that his new wings took him over hedges and ditches, and up where his father was singing."

Sydney Smith, in his work on moral philosophy, speaks in this wise of what men lose for want of a little moral courage, or independence of mind: "A great deal of talent is lost in the world for the want of a little moral courage. The fact is, that to do anything in this world that is worth doing, we must not stand back shivering, and thinking of the cold and danger, but jump in and scramble through as well as we can. It will not do to be perpetually calculating tasks, and adjusting nice chances; it did very well before the flood, when a man could consult his friends upon an intended publication for an hundred and fifty years, and then live to see its success afterwards; but at present a man waits and doubts and hesitates, and consults his brother and his uncle and particular friends, till one fine day he finds that he is sixty years of age; that he has lost so much time in consulting his first cousin and his particular friends, that he has no time to follow their advice."

TIMIDITY OF MUSICIANS IN PUBLIC.—The Belshazzar-said "knocking of the knees" so familiar to public speakers, is also a common trouble among pianists and singers even of real ability.

As to the cause of this wretched timidity in men strong and accomplished in other respects, whatever it may be, there is no rule by which it can be fully overcome. Often the very excess of ideas and good taste is the real cause. Many a person with a small allowance of brains can keep an audience in a tumult of laughter or roar them into troubled sleep, where one of finer organization and vastly more brains could accomplish nothing but his own discomfiture. So, too, a musician with boundless self-esteem, limited education, and a cunning tact may win applause as pianist or singer, where a better one, knowing the boundless limits of his art, and doubting his own powers, is overthrown by a slip or blunder, thus defeating himself by his very anxiety to do well.

If the player can only move the imaginative power of his hearers, and call forth some one image, some one thought, it matters not what, he has attained his object.—Mendelssohn.

## FINGERING IN HISTORY.

In contrast to the importance that is now attached to correct fingering, it is interesting to read what Langhans, in his "History of Music," remarks. He says:—

"Notwithstanding the importance of piano playing in the 17th, and still more in the beginning of the 18th century, the technique of the art remained on an extremely low plane up to Beethoven's time. Special difficulty was found in the treatment of the thumb, which for centuries was employed merely for stretching larger intervals, while in scales and passages it could be put to no better use than supporting the fingers engaged—generally only the third and fourth—sliding meanwhile to and fro on a board placed below the key-board. How little stress was laid upon a systematic fingering is seen in the assertion of Prætorius, that 'it makes no difference whether this or that fingering be used: make your runs with whatever fingers you choose, even use your nose for it, so long as everything is made to sound well and correct,' etc.; and more than a century afterward Mattheson writes, in his 'School of Thorough Bass' (Hamburg, 1731): 'As many as there are players, almost so many kinds of fingering will you find. One runs with four fingers, another with five, some even—and almost as fast—with only two. It is of no consequence, so long as one adopts a certain run and sticks to it.' In this connection we will not omit to mention the merits that the French, besides the Germans and Italians, have acquired in developing piano playing. Especially after the close of the 17th century this art was lovingly cherished by the French organists, among them Louis Marchand (died 1689), master in brilliant and elegant playing, though he felt obliged to decline entering into a musical rivalry with Sebastian Bach on meeting him at Dresden; then, his pupil Rameau, already alluded to as opera composer and theoretician; lastly François Couperin (born 1668), the famous member of a numerous family of artists of this name, whose fine and elegant compositions, though occasionally overladen with embellishments, determined the direction of the piano playing of his time, and were highly esteemed even by Sebastian Bach. To the efforts of this artist, the department of the piano took the name of 'L'art de toucher le clavecin,' published in 1716 at Paris, gives brilliant testimony. The fingering here recommended already points to a more frequent use of the thumb, though it would seem that it was not before Bach that all the fingers had been trained to an equal development. How greatly the development of the technique of piano playing in other respects was promoted by Bach, is seen partly from his compositions, partly also from the instruction book of his son and pupil, Carl Philip Emanuel Bach, 'Essay on the true manner of playing the pianoforte' (Berlin, 1769), which suggests all the experiences made up to that time, and starting out from them effects the transition to modern pianoforte playing.

Imagination never disturbs existing facts.

## QUESTION TO BE DISCUSSED IN THE ETUDE.

"WHAT one should do with pupils that have been badly taught, and although having played for a long time, perhaps have not learned the rudiments of touch, and cannot connect two tones?"

As I have had hundreds of such pupils, and nearly worn out my life in vain endeavors to correct their faults by using Tausig, Le Couppes's and all the standard five-finger exercises, perhaps my experience may help some one else.

Schiller's "Hand Mechanism," Book I, has been very useful, but more than any other exercises have been "Zanz's 200 Easy two-part Canons," which have been very successful in changing the touch; and impressing the mind of the pupil with some sense of musical form and facility of finger, and very interesting.

H. T. S.

## NEW PUBLICATIONS.

AD. M. FOERSTER: Two Four-part Songs for Male Voices. German Words only. Darmstadt. GEORGE THIES.

1. Mondlicht. 2. Staendchen.

Both of these are smooth, melodious and effective. They are musically and poetically; although the author's attention needs to be called to a pair of parallel fifths between the tenor and bass, in the sixth full measure of No. 1. They were probably overlooked.

3. THE BEDOUIN'S PRAYER. Male Chorus. German and English Words. Pittsburg. H. KLEBER & BAO.

This piece is beautiful and characteristic, and is a valuable addition to the repertoire of male chorus clubs.

4. JUNE SONG. Mixed Voices. English Words. Pittsburg. H. KLEBER & BAO.

This is also to be recommended to singers, although the part-writing is not so good as in the others. There are parallel octaves on page 3, measure 6; page 5, measures 8 and 9, and 6, measures 1 and 2.

RECENT COMPOSITIONS.—From Wm. Rohlfing & Co., Milwaukee.

1. Constantin Sternberg. Arabian Night, Op. 54. Solo for pianoforte.

This piece, as its name implies, is essentially a nocturne, or night-piece. The directions "Lento e Fantastico," indicate its character and the standpoint of the composer. It is poetically conceived and characteristic, and can be adequately performed only by an imaginative player. Ordinary players would "execute" it, in more senses than one. There are some harsh chords and progressions, such as the major sevenths in the middle of page 8, but the general effect is dreamy and poetical.

Edmund S. Mattson:

2. (a) Improrompt Capriccioso, for the piano, Op. 28. (b) Second Salsarelio, Op. 27.

These are both well written pieces, although the second has some noticeable parallel fifths on page 5, which would be condemned by purists, and which doubtless might have been avoided without difficulty. The first is somewhat difficult. The Salsarelio will be an acceptable and effective parlor piece.

The publishers have gotten up all these pieces in beautiful shape, their appearance being equal to the best published anywhere.

THE TWO-LEAVED CLOVER. J. B. CAMPBELL. Published by CLAYTON F. LUMAY, Chicago, Ill.

This little ballad is on the English style, and, as far as the music itself is concerned, reminds us of Sullivan. It is likely to be very popular, as it has the true ballad ring, and the sentiment is pleasing and bright. The closing cadence is a little queer, and perhaps a little awkward. It is evidently an attempt to avoid being common-place; but Mr. Campbell generally avoids the common-place without falling into awkwardness. This little song is fresh and interesting, and sure to win many friends.

MUSICAL CALENDER. Compiled by FRANK E. MOORE. Published by SILVER, BURDETT & CO., Boston.

Mr. Moore has the distinction of being the first to prepare a Musical Calendar. His Calendar for 1888 was a work of art, and such a valuable and beautiful souvenir as any lover of music would be delighted to possess. But the Calendar for 1889 is a great improvement on the first. The Calendar contains a large amount of quotations from well-known authors, concerning music, in prose and poetry. The design is beautiful, and the plan is one which must have cost much time and labor. Every musician should have it.

## EDUCATIONAL MAXIMS.

BY CHAS. W. LANDON.

A SETTLED fingering, which should be intelligently chosen, must be practiced in all pieces that are to be well learned, but sometimes the same passage has a new connection in other parts of the piece, then a different fingering must be carefully taken; still, habit will lead the hand perfectly after sufficient practice for the eye coöperates with the hand, and so guides it.

Some of the better Summer Normal Music Schools furnish excellent means for learning specialties from celebrated teachers, and of getting a stimulus and impetus for the coming year's work. To attend State and National Music Teachers' Associations is of great value; in fact, the progressive teacher makes diligent use of every opportunity for improvement, or be left behind in the rapid advancement of our time. "The race of life has become intense; the runners are treading upon each other's heels. Woe be to him who stops to tie his shoe-strings."—Carlyle. It should be his aim to be a leader in his profession, and not simply to follow, and he should assiduously do the work necessary to achieve the goal of his ambition. He must follow no one method of teaching exclusively, but think for himself, putting brains into his teaching and lead his pupils to use their brains.

Almost any teacher can teach a pupil who is anxious to learn, but when so many pupils are wholly or comparatively indifferent to music, the task becomes because they are made to, then the teacher has his real work to do in getting these listless ones interested in their music, but if he follows the truth of the following from Goethe, "Energy will do anything that can be done in this world; and no talents, no circumstances, no opportunities will make a two-legged animal a man without it," the harder the work, the more force and energy, must the teacher put forth. Dull pupils make bright teachers.

It is one thing to play finely, and, several steps beyond, to know all of the details of how it is done, and still beyond, to teach another so he can clearly and fully understand how to do it. The first is a performer, the second a musician, and the last adds to the other two—the Teacher.

Really good teachers are few, and these few command high prices for their work. Holding a position as teacher and filling a position as teacher are two different things.

The teacher must think more of an artistic than of a financial success; if he will do all in his power for the former the latter will be assured, but a reverse course would bring sure and deserved failure. Music teachers must be priests of their art, and not truncheon for money. It is a sacrifice of the Sacred Art to use it as a "pot boiler." Decide then for yourself whether you will live to teach or teach to live, for there is a vast distance between the two.

The teacher must never allow himself to make a failure with a dull pupil; he must study until he finds out a method of awakening him, for when a teacher engages to teach a pupil, he is morally responsible that his pupil succeeds. Progress is in proportion to interest; awaken interest and learning becomes a pleasure, and success is sure.

Be full of interest, zeal, energy and enthusiasm when with the pupil, for there is a magnetism in these that lifts one out of and beyond his ordinary self. We do not look for the stream to flow higher than its source, and so an enthusiastic teacher is a necessity, for enthusiasm is contagious. "Iron sharpeneth iron, so a man sharpeneth the countenance of his friend."

Impress on the pupil's mind that to play slowly will leave no excuse for mistakes, but it takes a strong force of will and close application for a slow practice. Slow practice must be rigidly adhered to at first, gradually going faster as habit gains strength and the hand learns the passage and piece.

Genius invents, talent applies.

When you have learned to listen, you have already acquired the rudiments of a good education.

## THE ESTIMATION OF THE MUSICAL PROFESSION BY COLLEGE PRESIDENTS.

In the December number of THE ETUDE appeared an "Open Letter to Educators," which has called forth numerous replies. We will in this issue publish some of the answers to the following questions:—

What is your candid opinion of the musical profession (1) as representatives of Art, (2) as educators, (3) as members of society, and (4) as specifically differentiated types of mental development?

## THE SMITH, BROWNSVILLE (TENN.), FEMALE COLLEGE.

"As representatives of Art, I regard musical professors as standing high in the scale. As educators, the world is greatly their debtor, in that very much of the finest training to habits of discrimination and accuracy (the value of which need not be emphasized) is received at the hands of music teachers. As members of society, the musical profession have become more and more acceptable, as the art, and appreciation of it, have developed, and all classes of worldly general character (and probably it admits no of doubt that but few of the profession are vicious) are eagerly sought, as guests, in the choicest circles.

"As 'specifically differentiated' types of mental development, it may justly be said their intellects are keenly alert; developed mathematically and logically; analytically and synthetically; eminently, aesthetically, harmoniously and symmetrically."

JAMES W. STRONG,  
CARLETON COLLEGE, NORTHFIELD, MINN.

"Musicians, as a class, in this country at least, are not the highest representatives of Art; for the simple reason that, with some marked exceptions, they are narrow and provincial in their attainments. For the same reason, they are not the best educators, nor the most valuable and desirable members of society. As a class they need a broader development, a higher and more symmetrical education. This might possibly lessen their intensity, but it would tend to make them less nervous, and more genial and sympathetic. No man can, at a second thought, receive the highest order without a broad culture and the development of the best within him. Character is the first essential in every profession. Very truly yours."

CARL JOHANN, KUREKA (ILL.) COLLEGE.

(1) "They dwell above common humanity and will never play anything that an average audience can understand."  
(2) "They often fail for the reason just named."  
(3) "Generally agreeable but not obliging."

(4) "They are exceedingly 'touchy,' hard to deal with, very hard to manage, must always be handled 'with gloves,' have a very high opinion of their own superiority and generally a very poor opinion of the ability of other musicians."

"I base my remarks on a practical experience of nearly twenty years with music teachers and 'artists' of both sexes."

R. G. ROBINSON, BROWN UNIVERSITY, PROVIDENCE, R. I.

"The musical profession, practiced by persons who have also received a good literary and scientific education, has much to commend it. As representatives of art, professors of music contribute to refinement of taste and general culture; as educators, they draw out one of the best gifts of human nature; as members of society, if possessed of high character, they are always held in high esteem; as special types of mental development, they are capable of ministering the most refined human pleasure, and quickened with ennobling aims, they minister most effectively to the elevation of the moral sentiments of society. As educators, their serviceable role has yet been done in our public schools than providing elementary instruction in singing; and next to religion, nothing is more serviceable in refining the tastes of a community than the cultivation of a taste for a high order of music. I am yours, truly."

MARY LYONS, LAKE ERIE SEMINARY, PAINEVILLE, O.

"There has been decided progress in the musical profession toward an intellectual standard in music. Twenty years ago I would have been obliged to answer this question quite differently."

(1) "As representatives of Art in the broad sense, most musicians to-day are worthy of the name of artist. They have a fine appreciation of Painting and Poetry, and their influence is felt in all the regions of Art."

(2) "As educators they are prominent for patience and painstaking; they are philosophical in their methods and enthusiastic in spirit. They have yet much to learn in regard to the true relation between music study and other forms of mental training, and are inclined to press their students too hard and too far for the best development of mind and body."

(3) "My acquaintance with musicians leads me to consider them very valuable members of society. Their patience as teachers is not quite equaled by patience toward the unmusical public, who can be educated to an appreciation of music only by the self-denying and enthusiastic labors of the musical profession, not only on the concert platform, but in social circles. Musicians, like all artists, are inclined to be clamant and self-sufficient, and to value society too much for what it can do to introduce them to public favor."

(4) "As a different from the members of the teaching profession, there is generally among musicians a greater sensitiveness to impressions and a fuller development of the emotional nature, balanced, however, in the best of the profession, by persistence, self-control and power of endurance. As music takes its proper place in a

system of education, we may expect to find less difference, and in all teachers and artists a more healthy and symmetrical development. All artists should be educators and all educators should be artists in a broad sense."

GEO. D. B. PEPPER, COLBY UNIVERSITY, WATERVILLE, ME.

"Music is one of the highest and most refining of the arts, holding the closest relations also to worship, though capable of the basest prostitution. So far as my acquaintance goes, I should say that the eminent musicians have as a class compared unfavorably, in the respects named, with eminent representatives in other departments of intellectual life."

## THE OCCASIONAL CORRESPONDENCE OF A MUSIC TEACHER.

BY J. C. FILLMORE.

## CONCERNING THE AMERICAN COLLEGE OF MUSICIANS.

TO AN OLD FRIEND:—

My Dear —: Yours of the 11th is at hand, in which you write concerning the A. C. M.: "How many men of standing would be willing to place themselves before a self-constituted body in order to learn whether they are worthy? If they are, they know it already; and if they are in doubt, they won't run the risk to have a doubt confirmed, when the answer might possibly be a negative one."

I fully agree with your opinion and sympathize with the feeling it embodies; and I am sure that other members of the A. C. M. take the same view. The A. C. M. is a self-constituted body. There was no other way of constituting it. The first call was issued by a distinguished member of the London College of Organists. There would have been no better man found to take the initiative, and he has been the honored President of the College from the beginning. But you must surely see that some mistakes were inevitable in such an undertaking. Nothing short of omniscience could have invited all the qualified musicians of the United States to become charter members of the new organization, or could have prevented the admission of some who were less worthy than many who remain outside, even if they were not wholly unworthy of a place in the college. But mistakes of omission are not irreparable. I trust a way will be devised to invite all reputable musicians of established character members of the profession to accept membership in the A. C. M. on substantially the same footing as the original charter members. Such men ought not to be expected to present themselves for examination before men with whom they have a right to stand on terms of equality, nor will they do so. The A. C. M. needs them more than they need it. It will not hurt any good musician not to belong to the A. C. M., nor will it help his reputation particularly to be admitted to membership. But it would be a good thing to have all the best musicians of the country combined into an organization which should be free from the features to which many of us now object in the M. T. N. A. Whether it can be made into a real musical aristocracy, in which the ignoramuses and the quacks shall find themselves in a hopeless minority, remains to be seen. There are signs, even in the A. C. M., which are not very encouraging.

However, this is by no means the main object of the A. C. M. Its most-valuable function is the establishment of well defined standards for young musicians to work to. I think you will agree with me that the standards now set up by the college are, if properly applied, such as would afford fair tests of musicianship. I think they do; but no young student can fairly meet those requirements without being fairly entitled to the name of musician. A much more difficult task than the establishment or revision of the standards is the practical application of them in examinations. The responsibility of determining when a student has fairly met the prescribed condition is much greater than one would think. No inexperienced person knows how embarrassing and perplexing many of these cases are to an examiner who conscientiously desires both to uphold a high standard and to do full justice to candidates. Then, the examinations of the A. C. M. are not yet within reach of most of the rising young music students of the country, however ambitious they may be and however desirous of attaining its standards and of having their achievements stamped with the seal of its approval. When these conditions are fulfilled, when the A. C. M. standards are not only recognized everywhere as authoritative and its examinations command the entire confidence of the whole profession, but they are also brought within easy reach of everybody who wants to take them, then will its diplomas become the goal of every musician's ambition. They will mean the diplomas of every music school in the country, and the A. C. M. will become, as it ought to become, the controlling force in American musicianship.

Yours fraternally,

J. C. FILLMORE.



# NOCTURNE IN F.

3

*Edited and annotated by W. S. B. M.*

From "Nachtstuecke" Op. 23. SCHUMANN.

This piece as a whole is to be played in a quiet tone, like a nocturne, or a church tune.

(Simply)  
Einfach. (M.M. 84 = ♩)

*ad libitum*

7. (a) *p* (b) *p*

- a) This first chord is to be taken softly, and without any clearly defined outline. The answering phrase, of two notes, in the soprano, is to have a song-like expression, and to be delivered *ad libitum*, with a long pause after the C.
- b) These extended chords are to be played with what Mason calls the "elastic" touch, as if in shutting the hand. At the same time there is a quick movement of the arm from left to right, in order to bring the upper fingers within reach of the high keys. This arm motion may be acquired by practicing the two following exercises, with each hand alternately. At first slower, then faster.

With loose wrist holding the sustained note with soft finger-pressure.

right hand *ten.* *simile* etc.

left hand *ten.*

The hand must not rest at all upon the lower keys of the chord. The counting must be done with the uppermost note. In this way the melody will sound out softly, and with a clear song-like tone. The pedal must be used with each chord, in such a way that there is a slight intermission between each chord and the next following, amounting perhaps to the value of a sixteenth rest.

- c) This period is made up of imitations upon the leading motives of the piece, consisting of the first three notes of the tenor. This motive must be accented when taken up anew by each answering voice, in order that the listener may follow it intelligently. The binding notes in the left hand, in this measure and the next following, must be held. The wide extension at the beginning of the next measure is some times taken with a descending motion, the high A in the soprano being played before the D at one in the alto. I do not recommend this change, but prefer to take this one like all the others, with an ascending *arpeggio*.
- d) The short chords here should be played with the same touch as the extended ones preceding them. Otherwise the quality of tone will be changed, which is not intended.
- e) The following period is made up of little phrases proposed by the tenor or soprano respectively and immediately answered by the other voice, as indicated by the figures in parentheses, "(2)" "(2)" "(3)" etc. written over the phrases which answer each other. Each of these little phrases must be delivered with feeling, and with its own climax and its own crescendo and decrescendo, just as if it was the only matter in hand at the time. Great care must be taken to place the accent where it belongs, and to secure the proper effect of the vanishing points. For instance, the third tone, C of the first phrase has a double accent, because in addition to its being upon the strong pulse of the measure it is also a dissonance. The fourth tone, B flat, is the resolution of this dissonance and is to be played quite softly. It is the vanishing point of the phrase. In order to secure the proper conception of these imitative responses, it is necessary first to go through the period, playing each little motive and its answer without any of the accompanying notes, and without regard to the overlapping of motives. Thus, motive 1 is to be played by the left hand entirely through; then the right hand is to play it. Motive 2 entirely through with the right hand, then repeat it with the left hand etc. By this mode of preliminary study, the pupil will realize the relation of these melodic bits much more perfectly than without study.

The musical score is for a piece in B-flat major and 3/4 time. It consists of five systems of music. The first system is a piano introduction with a 'ritard.' marking. The second system continues the piano introduction. The third system is marked 'VI.' and 'p'. The fourth system continues the piano introduction. The fifth system is marked 'Adagio' and 'pp'. The score includes various musical notations such as notes, rests, and dynamic markings.

f) Motive (5) must be delivered ritardando, as also its answer in the tenor. At the end of the period, the rhythmic motion comes almost to a complete stop.

g) Be careful that the right hand takes four notes here upon the beat, and holds the quarter notes while resolving the eighth note E flat into the D.

h) Be careful about the tied notes. Prolong them as directed, but do not repeat them.

(a) SONATINA  
II.

Edited by Calvin B. Cady.

C. Reinecke, Op. 47. No. 2.

Allegro moderato. ♩ = 120.

PIANO.

(b) *p*

(c) *mp*

*poco cresc.*

(d) *mf*

(e)

(f) *f* (13) *dol.*

(g) *sf*

(h) *p* (17) *legatissimo e tranquillo*

- a) There is no more spontaneous and healthful musical writer for children than Carl Reinecke. His works are healthful in intellectual, emotional and spiritual qualities. Deeper works, especially those of Schumann, there may be, but no more stimulative of pure musical intelligence and feeling. Like the stories of Andersen, Reinecke's compositions are full of a pure, true, childlike simplicity, intellectual strength of idioms, and wealth of imagination.
- b) These chords simply, not legato, with a free, elastic arm pressure. The last tone of the phrase must not be accented or sfzato, but lightly sprung from. Notice the double markings of light and shade.
- c) *mp* indicates a little heavier shade of intensity than *p*.
- d) *mf* is used quite frequently by Reinecke to indicate a degree of intensity less than *f*.
- e) The comma is used to indicate the phrases. The phrase beginning with a# is so often disregarded by students, that especial attention needs to be called to it. Notice that it not only begins a phrase but a section, the climax of which is reached at measure 13, and hence it will be well to shade it according to the editors marking. Do not start the phrase piano, however, but simply *mf*.
- f) Here is an exception to the general rule that the foot (pedal) should not be used to attack a tone, as the fingers etc., but only to sustain tones. By attacking this chord with the foot as well as arm, a broader, more sonorous effect will result. Besides the forte-piano can be made more effective by letting go of the chord by the foot at the second and by the arm exactly at the third pulse, thus allowing the melodic tone to stand out softly and clearly.
- g) The pedal should be used to swell the chord through the first, and diminish through the second pulse.
- h) Still another use of the pedal, that is securing a flowing legato and sustain the harmony. The general sign *leg.* is all that can be of service here, a clear head will do the rest.



(a)

*p*

*poco cresc.*

III

*p*

IV

*sempre e piano*

*p*

*pp*

(b)

(c)

*poco cre*

*scendo*

*r. h.*

*l. h.*

a) In this little canonic imitation each voice must be shaded independently, as indicated.

b) The melodic idea is in the tenor voice.

c) Properly this should be played with the left hand, but as it is a little awkward, may be divided as marked.

**I**

**II**

**III**

Con grazia. ♩ = 116.

MENUETTO.

The musical score for the Menuetto is presented in a single system with two staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo/mood is 'Con grazia' with a quarter note equal to 116 beats per minute. The score is divided into two main sections, I and II, with repeat signs and first/second endings. The first section (I) begins with a piano (p) dynamic and includes a first ending (I) and a second ending (II). The second section (II) begins with a piano (p) dynamic and includes a first ending (I) and a second ending (II). The score includes various dynamics (p, p, mf, pp, cresc., rf) and articulations (accents, slurs). The piece is written in a single system with two staves (treble and bass clef).

a) Note carefully this eighth rest.

b) Do not make a triplet rhythm of this but, as written, a ♩ ♩ that is three quarter- and quarter- pulse rhythm. The pulse is divided into quarters not thirds. The gracefulness of the movement depends largely upon this distinction.

c) See note d, page 2.

## TRIO.

I

*p e grazioso*

(a) (b)

II

*pp*

*mf*

*cre - scendo*

*f*

*pp*

*p*



Who has the whitest lambkins?  
Look up into the sky!  
It is the moon, the darling,  
Whose home is up on high.  
She rises in the evening,  
When all else fain would sleep  
Comes from her little cottage  
And calls her little sheep.

She calls them out to pasture  
Upon the meadows gay;  
The stars are her white lambkins  
And never seen by day.  
Like sister and like brother  
Are all the stars on high:  
They dearly love each other  
And never fight and cry.

And should you get a lambkin,  
To play with and caress,  
Like it be good and gentle  
And like its shepardess.

THEME. <sup>+</sup> "Who has the whitest lambkins?"  
From the Childrens Songs, Op. 38.

Andantino.  $\text{♩} = 104$ .

VAR. I.  $\text{♩} = 108$ .

a) The melody not loud but clear and expressive, and the counterpoint, in the right hand, very delicate but sparkling, with the twinkle of starlight in every tone.

b) The second part of the theme is the hidden silver thread that unites these tones, and a little study will discover it.

c)

8 VAR. II. (a)

(b) *pp*

VAR. 3.

Un poco piu animato.  $\text{♩} = 80$ .

*p semplice*

(c)

*mf*

*p*

(d) VAR. 4. FINALE. Dotted quarter as beat note.

Molto vivace.  $\text{♩} = 120$ .

*p*

(e)

a) Perhaps a trifle slower than the preceding Var.

b) A splendid study for foot (pedal) legato. Must be very smooth and flowing, and pianissimo throughout. The lights and shades all being of a pianissimo quality.

c) Simple, childlike and playful. The voices must be shaded independently of one another.

d) A frolic of mother moon and her lambkins, the stars.

e) The staccato with a light bounding quality.

The musical score is for a piece titled "Sonatina II - 10". It is page 9 of the manuscript. The key signature is one sharp (F#). The score is written for piano and voice. The piano part is in the left hand, and the vocal part is in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Breath marks are indicated by a comma (,) above notes. The score is divided into sections (a) through (d).

(a) *p* 1 2 3

(b) *p* 1 2 3

(c) *p e dol.* 1 5

(d) *cre* 1 2 3 1 2

scen - do *f*

a) Look out for these little phrases.

b) This piano mark should be under the last note of the preceding measure. The piano should enter suddenly with the beginning of the phrase, indicated by the comma.

c) A little rocking motion to this, very delicately shaded.

d) The phrasing, which is very characteristic, will be brought out best by the fingering above the line. Phrase the lower voices as wanted, both as to legato and shading.

First system of musical notation. The right hand (treble clef) plays a continuous eighth-note melody with a triplet of three eighth notes at the beginning. The left hand (bass clef) has a few chords and a triplet of eighth notes. Dynamics include *p* and *e dolce*.

Second system of musical notation. The right hand continues the eighth-note melody with various fingering numbers (1, 2, 3, 4, 5). The left hand has chords and a triplet of eighth notes. Dynamics include *mf e scherzando*.

Third system of musical notation. The right hand continues the eighth-note melody. The left hand has chords and a triplet of eighth notes. Dynamics include *f*.

Fourth system of musical notation. The right hand continues the eighth-note melody. The left hand has chords and a triplet of eighth notes. Dynamics include *mf* and *p*.

Fifth system of musical notation. The right hand continues the eighth-note melody. The left hand has chords and a triplet of eighth notes. Dynamics include *f*.



First system of the musical score. The treble clef staff contains a melodic line with triplets and slurs. The bass clef staff provides harmonic support with sustained chords. The dynamic marking *p. e. dol.* is present in the bass staff.

Second system of the musical score. The treble clef staff features a more active melodic line with slurs and fingerings. The bass clef staff continues with sustained chords. The dynamic marking *f* appears in the bass staff.

Third system of the musical score. The treble clef staff has a complex melodic line with many slurs and fingerings. The bass clef staff has a more static line with some slurs. The dynamic marking *ff* is in the bass staff. Below the system, the text *I.H.* is written.

Fourth system of the musical score. The treble clef staff has a melodic line with slurs. The bass clef staff has a more active line with slurs. The dynamic marking *pp* is in the bass staff. The tempo marking *Tempo primo.* is at the beginning of the system.

Fifth system of the musical score. The treble clef staff has a melodic line with slurs. The bass clef staff has a more active line with slurs. The dynamic marking *mf* is in the bass staff. The tempo marking *un poco rallent.* is at the end of the system.

## SONATINA.

Revised and Fingered by H.B. RONEY.

GUSTAV LANGE, Op. 114, No. 1.

**Allegro.**

**Piano.**

The phrasing of this piece is intended to present a study in a direction wherein nearly all Piano Students fail, viz. the absolute independence of each hand in phrasing and expression. The kalidoscopic effect of the many varieties of touch employed, and the *crescendo* in one hand with *decrescendos* in the other — like musical dissolving views will produce a charming effect, if not overdone. The phrased and staccato notes should be clearly and crisply played, and the "drawn staccato" notes produced with a soft and velvety, even caressing touch.

First system of musical notation. Treble staff contains a melodic line with numerous fingerings (1-5) and slurs. Bass staff contains a rhythmic accompaniment. A *cresc.* marking is present in the middle of the system.

Second system of musical notation. Treble staff continues the melodic line. Bass staff has a more active accompaniment. A *cresc.* marking is at the beginning, and a *mf* marking is towards the end.

Third system of musical notation. Treble staff has a melodic line with many slurs and fingerings. Bass staff has a more active accompaniment. A *cresc.* marking is in the middle, and a *f* marking is at the end.

Fourth system of musical notation. Treble staff has a melodic line with many slurs and fingerings. Bass staff has a more active accompaniment. A *mf* marking is in the middle, and a *cresc.* marking is at the end.

Fifth system of musical notation. Treble staff has a melodic line with many slurs and fingerings. Bass staff has a more active accompaniment. A *mf* marking is in the middle.

First system of musical notation. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef. The system includes dynamic markings: *cresc. molto.*, *f*, *mf*, and *dolce*. Fingerings are indicated by numbers 1-5 above or below notes.

Second system of musical notation. The system includes the dynamic marking *piu f*. Fingerings are indicated by numbers 1-5 above or below notes.

Third system of musical notation. The system includes the dynamic marking *mf*. Fingerings are indicated by numbers 1-5 above or below notes.

Fourth system of musical notation. The system includes the dynamic marking *p*. Fingerings are indicated by numbers 1-5 above or below notes.

Fifth system of musical notation. The system includes the dynamic markings *cresc.* and *f sempre*. Fingerings are indicated by numbers 1-5 above or below notes.



## CERTAIN EDUCATIONAL ASPECTS OF TECHNICAL DEVELOPMENT.

A paper read before the M. T. N. A., at its meeting in Chicago, by  
CALVIN R. GADY.

TECHNIC to the right of us, technic to the left of us, anatomy, physiology in front and behind. What are we coming to? The mechanical spirit of the age is permeating all thought. The mechanical element of art is more thought of and talked about than any other. For this reason I hate the word technic. It has been narrowed down to the most superficial concept. I would walk miles to avoid the sight of a book on the subject—with but one or two possible exceptions. You may well ask why I proceed to inflict upon you a paper on so horrid a subject. Because the word ought to mean to all minds something far other than it does, and I want, if I may, to broaden it out till it covers the real and the whole thought. Because, rightly conceived of, technic is an interesting subject of both theoretical and practical study. Because the whole process of technical development needs to be reversed, and I wish to help to bring about this reversal.

As the son of a minister, you will pardon the instinct to choose a text. This will be found in the gospel of music according to Mathews, and reads as follows: "Piano playing is mainly a matter of the mind, and not primarily of the muscles." Let me supplement this by two sentences from Kullak's "Art of Touch." (1) "*Musical intelligence is to be found in the feeling the most indispensable assumption.*" (2) "In the varieties of touch, more depends, no doubt, upon the *delicacy of feeling* than on the study of passage difficulties, and the *feeling is more closely allied to the musical reality than intellectual insight.*" The whole basis of technic lies in the intellectual and emotional processes, and we should, therefore, reverse our processes of development. A study of technic, both theoretical and practical, is a study of mental and emotional processes, and it is to this aspect of the subject I call your attention.

The time for a paper is so short that I can only outline my thought, not even attempt to prove the fundamental proposition already made. This belongs to an extended work.

When we speak of technical development we usually think of muscles and nerves operated upon and subdued by the will, made to perform certain motions, or made able to perform motions. This is a very limited view. Broadly conceived, it involves the unity of muscles, nervous force, mental power—including emotion, thought, will—and the spiritual being. These are not, however, so many separate elements to be brought into unity, as our text-books would lead us to think, for this unity already exists by virtue of the unity of being. But what we must do is to develop the consciousness of this unity through the expression of itself in art forms, which are thought forms. A study of technic, then, involves the consideration of the unity of the spiritual, mental, and physical, in the order of causation—truly a large subject, worthy of the most exhaustive study. Its practical realization on the part of a student means the highest knowledge and control of self. In fact, this is too large a subject for consideration at the present time, and we must confine ourselves to the relations between the mental and physical, endeavoring to show that physical activities are the exponents of definitely definable mental activities; that physical technic is the exponent of a clearly definable mental technic, and that therefore any true development of physical technic will be secured rationally only when the mental is correspondingly developed.

In the relation of these two factors, what is the primary medium for the manifestations of thought? Is it the muscle or nerve? Not at all. These are secondary media. The primary medium for thought emission is what is termed nervous force. Muscular energy is the manifestation of muscular action, and nervous energy is the manifestation of nervous energy. I am not concerned at the present time with tracing this farther back. The medium for the transmission of thought is, therefore, nervous force, and we are desirous, in the first place, of tracing the relation between thought and this energy. And further, we wish to trace the relation between a peculiar form of thought and this force.

The mental control of the action of nervous force upon the physical is threefold in form: (1) Directive, (2) Qualitative, (3) Quantitative. As far as all so-called volitional activity, the mind controls the nerve channel for the outgoing nervous energy, and can therefore direct it to this or that single muscle, making it possible for any single finger, for example, to act independently of all others, or to contract or extend in a peculiar way. All nervous energy is held in abeyance except that which is to be emitted by the chosen muscle. This is the directive control. Qualitative activity is not easily defined, but perhaps may be made clear by citing two widely differing forms, illustrated by muscular activity indicative of tenderness and delicacy, or brutal coarseness. The nervous energy that is directed to the action of the muscles differs as widely as the feelings that prompt them. The quality of the energy and the method

of its application is what is here meant by qualitative control. This is very often mistaken for the third, or dynamic idea, quantitative control. The two are, however, entirely distinct, and their effects are entirely different. Dynamic intensity of nervous force needs no further explanation.

These three modes of application of nervous energy correspond to three aspects of tonal thought—in fact, should be the mediums for expressing these tonal ideas, which are forms of thought arising from the relations of (1) pitch, (2) color, (3) dynamic intensity, or, in short, intensity. Primarily, physical activity, as far as the expression of purely musical ideas is concerned, arises from these three ideas of tonal relation. Temporal relations touch all three, and must be considered separately. We may consider technique, therefore, under three primary heads: 1. Technique of pitch; 2. Technique of color; 3. Technique of intensity. The first has to do with purely intellectual processes. The second and third primarily with the emotional faculty of the mind, and secondarily with the intellectual.

## TECHNIC OF PITCH.

As we have seen, in point of order, the control of nervous force is first directive; that is, sending it forth through individual nerve channels into individual muscles, and we have individualized muscular action. In pitch thought we find the basis, or motive power, for most all individual muscular activity. For every single tone a single muscular action is necessary, and through tone, not apart from it, these individual muscular actions are brought into the whole. Certain technical works lead us to infer that lack of independent finger activity is the great stumbling block in the way of pianoforte playing. The idea is being more and more impressed upon the minds of students that by some external or mechanical means independency and flexibility must be gained, and the student is being led to a grave mistake. Independent or individualized muscular movements are the exponents of individual pitches, consciously conceived, and just as fast as the mind is capable of developing the power to think the complex tone-forms, made up of individual pitches, just so fast will the power of choice of individual muscular action, and consequent complex forms of combination, be developed, and no faster. From the "Carman's Whistle" to the Beethoven E flat Concerto (or Liszt's E flat Concerto, which represents a modern form of complex relations), is a tremendous difference in the thought of tonal thought, and the great work of the teacher is to bring the mind of the student from the simplicity of thought in the first to the exceedingly complex thought of the second. If this can be done, the choice and relation of muscular activities has followed on in a steady progression from a simplicity corresponding to the thought in the first to a complexity representative of the thought of the second. Through no other means can the extreme complexity of muscular actions necessary in modern playing be developed, nor can any external means be substituted for one step in the mental process of developing pitch thought. Mr. Brotherhood says: "Technic has been attained by an application of unusual intelligence." Surely, and in no other way. But first of all an intelligence capable of grasping clearly the most complex forms of tonal relation, and the degree of technical attainment possible to each and every pupil will not and cannot exceed the development of this mental power. If the failures of students be carefully analyzed it will be found that in the process of thought certain total elements have here and there been left out, or indistinctly conceived. There has been a failure to clearly conceive the real whole, all the individual elements, and so forth, but through the perfect form of the whole. In a circle of beads each bead is known to be present and in its proper relation to the others, not by examining each bead, but through the perception of the complete and perfect form of the circle. But before we can perceive this perfect or imperfect form, we must have the ability to conceive the perfect form. Arising from this indistinctness of outline, this blurred conception of the tonal elements and form, there has been a correspondingly imperfect muscular activity, or co-ordination of muscular activities. To see a homely illustration, owing to a failure to keep clearly in the mind's eye the perfect conception of the original design, the dropped stitches were unperceived, and remained unperceived until a consciousness of the perfect form of the original brought their number and position to light.

We have seen in the mental concept tonal form and its exponent, commonly called fingering. For every pitch some individual channel of nervous force must be chosen and coordinated with it in consciousness. It is the tonal idea that must choose, operate and control this force in its action upon muscle. The whole history of technic as it is ordinarily thought about, as the mere power to move this or that finger—in other words, mechanical technic—shows that it has followed on after, and accommodated itself to, the gradual development of pitch thought to its present conception. It would have been as easy for the student to have chosen the finger to be suffered by Kalkbrenner's mechanically conceived ideas of fingering. But, no doubt, Kalkbrenner had systematized

the mechanical equivalents of the musical thought of his day, as Philip Emanuel Bach had done for his age. Schumann marks an epoch in technic because his ideas necessitated new relations of muscular activity, and finally Liszt broke all bounds. But did Liszt reach his altitude by the study of finger mechanism? No! not by extending and expounding old forms of tonal thought, and creating new forms of a peculiarly complex character.

It plainly follows, therefore, that whether a student begins at seven or seventeen, he must pass from the simplest forms of thought through a logically progressive series of complex forms, and by the time the power to think—that is, to conceive, create, or re-create in the mind—tone-forms as clearly as the artist does line-forms, the power of choice of nerve channels of expression, or technic, will have been just as surely developed, providing that always physical activity has been indeed the exponent of tonal thought. I say he must go through a logically progressive series of forms, but this must be based upon the mental qualities of each student. The mental power and characteristics of the student must determine the selection of the studies as to character and number. Take, for example, Czerny's études as illustrations of the certain phase of thought forms, and not only easy to think, to conceive, but they have almost intuitive fingering. They belong to the childish age of pianoforte technic in this respect. Nevertheless, every student does not need to go through that phase of development. This does not mean that in musical aptitude minds are so varied that no general order of means for their development can be prescribed, the same as in other branches of study. The études just spoken of illustrate this. If used at all, the most valuable ones certainly precede the Grados of Clementi. The latter require a combination of muscular activities more complex than the former, because their tonal forms are more complex. It is in place to say here that through whatever special course of studies it may be accomplished, certain it is that fluency of technic depends upon a rich and many-sided development in the mind of pitch thought. This development, if it be logical, must conform to the possibilities of the individual mind, and every mind must, therefore, be separately analyzed and material for its development chosen in accordance with that analysis.

One more point must be noticed before leaving this aspect of our subject. It is necessary to secure by purely volitional effort a few simple muscular motions, but to develop a large number, and, in addition, group them into unities having form, and thereby a certain esthetic character, is quite another matter. This is done, however, in the playing of every technical exercise, every study especially, and also in every composition. Through no other means can so large a number, or so rich a variety of forms of coordinated motions be developed. The unity of tone forms serves as the only basis for unifying the individual motions of complex forms of muscular activity.

(Concluded in next issue.)

## TO THE EDITORS OF THE ETUDE.

With reference to question 3, of your circular to Piano Teachers, it may not be without profit to your readers to learn the plan adopted by the Royal Academy of London, England.

Studies, as such, are relied upon so little that, in order to pass an examination—entitling student to a certificate for proficiency in piano playing—none are required. The following scheme was in force in 1886:

All major, harmonic and melodic minor scales in octaves, tenths, sixths, thirds and unisons. All arpeggios of the common chords, as well as those of the dominant and diminished sevenths, in positions, and by contrary motion.

In addition, two movements had to be prepared, one of some half a dozen selected by the board of examiners. The first was usually from the compositions of Scarlatti, Bach, etc., as a test of exactness in technique. The second was a piece culled from the repertoire of the modern classical school, from Beethoven to the present time. This contrast showed what individuality, brilliancy, power of expression, etc., the performer was capable of. Add to these requirements a thorough knowledge of the rudiments of intervals and the progression of the usual chords, questions in phrasing, fingering, etc., and sight-reading, and the arrangement does not seem a bad one to give a solid preparation to the ordinary amateur, for whom it was concocted.

Yours truly,

Phila., Dec. 14, 1888.

A. W. BOAST.

Nature hath assigned two sovereign remedies for human grief; religion, sweetest, firmest, first and best, strength to the weak, and to the wounded balm; and strenuous action next.—SOUTHEY.

I wish I could inspire every friend of music, and great men in particular, with the same depth of sympathy and profound appreciation of Mozart's inimitable music that I saw and enjoyed in the mind of the master as Scarlatti in the endeavor to possess such a jewel within their frontier.—JOSEPH HAYDN.

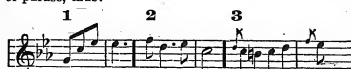
## REFORMS IN MUSIC TEACHING.

Written expressly for THE ETUDE  
BY DR. HUGO RIEMANN.

In the literature of musical pedagogics many reformatory efforts have sprung into active life during the past twenty-five years; whereas, for more than half a century previous to that period, everything had been at a stand-still or had run along in the old grooves. There are three fields, especially, in which these products germinate and flourish most vigorously, viz. :—

1. That of the elementary education of the ear.
2. That of the doctrine of expressive performance.
3. That of the theory of music.

As regards the first, since the lead was taken by Jos. Nep. Schelle in Frankfurt-on-the-Main, and by Professor A. Lavignac in Paris (the latter has been in the Paris Conservatory since 1871), *music dictation*, i. e. requiring pupils to write down melodies and polyphonic sentences from hearing them sung or played, has become a new and important branch of instruction in the courses of study of the conservatories. I was one of the first to accept Professor Lavignac's idea. I introduced music dictation into the Hamburg Conservatory in 1882, and I cannot strongly enough recommend it. But I made no use of Lavignac's book ("Cours complet de dictée musicale," Paris, Lemoine) as a text-book in teaching, because the exercises in it are not very well adapted to the end I had in view, viz., a rational presentation of the elements of Metrics, Rhythms and Phrasing; they are too monotonous, falling in uniformly with the member ending with the bar. But every teacher can invent suitable exercises for himself, or he may select them from portions of musical literature with which the pupil is not familiar. On the particular manner of dictating in fragments, a very necessary exercise, I have expressed myself fully in a little pamphlet, entitled "The Conservatory of Music at Hamburg" (published by J. F. Richter, Hamburg, 1887). The fundamental principle is to break off the dictation at the end of each motive or phrase, thus:—



But in order to enable the pupil to see how motives are connected together (discriminating them especially by the duration of the last note), it is necessary with every new motive to repeat the foregoing one. Thus, after the above first motive has been played and transcribed, alone by itself, the second should be treated in the same way, and then it should be played and transcribed in close connection with the first, thus:—



The teacher should require the pupil to write a short mark (motive-mark), as above, at the place where he made the break, to indicate the boundaries of the motives. The pupil will naturally indicate the last note, in every case, only by a dot. Exercises in dictation develop rapidly in the pupil both the sense of pitch and the sense of rhythm, and strengthen remarkably the musical memory and the power of musical comprehension.

The second of the reforms above indicated is most especially to be connected with the name of Dr. Hans von Bülow, who has become a great teacher of our age, incomparable interpreter as he is, not only in his own playing, but also in his admirable editions with notes. Whatever I have accomplished in this field is to be referred directly to the impulse given by von Bülow, or has been consistently developed from it. My "Musical Dynamics and Agogics" (Text book of Musical Phrasing on the basis of a Revision of the Theory of Musical Metrics and Dynamics. Hamburg, D. Rahter, 1884) grew, so to speak, out of the notes in von Bülow's edition of Beethoven and out of my observations of his manner of performance. The central point of these

new theories of rhythm is that *all figuration belongs, by its very nature, to the unaccented portion of a measure.* Not until we perceive this truth, do we comprehend the aesthetic significance of the feminine ending. For expressive performance we have the following principle:—

*Every motive has its own climax, and increases both in power and in rate of speed (crescendo and stringendo) to its acme; decreasing from that point (diminuendo and ritardando) to the end.*

The whole doctrine of phrasing is carried out consistently with these two fundamental principles. For the important doctrine of the complete shading of larger members (Phrases) is simply a consequence of the second rule given above; i. e. the chief means of expressive performance, of giving character to longer series of tones, as unities, consist in applying to them the principles laid down for treating motives, phrases being made up of several motives, thus:—



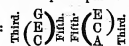
i. e. the old rule, that the first note of every measure is to be strong, and that certain other important but subordinate points in the measure are to receive accents, is only a "rule of thumb," which is valid only within the narrowest limits (for the expression of the smallest motives), but is wholly insufficient.

Hand in hand with the doctrine of phrasing goes a new doctrine of the technical treatment of instruments, especially a new doctrine of fingering in piano playing, depending on the motives. Everybody knows how far von Bülow has developed this practically in his editions, (for example, in that of the Cramer Etudes). My "Comparative Piano School," which Mr. John Comfort Fillmore has excellently translated, is the first attempt at a corresponding reform in elementary piano teaching. I must leave to violin teachers the task of applying the same reformatory ideas to the teaching of stringed instruments played with a bow. Of course I have strictly conformed to these principles, which I believe to be sound, in the fingering and marks of expression in my editions of Mozart's and Beethoven's Sonatas, Clementi's Sonatas, Bach's "Inventions," as well as the "Well-Tempered Clavichord," Schubert's Impromptus, and Hessler's six Sonatas (1780).

In the third field of reform in music teaching above indicated, I have also taken a lively personal interest, and have sought to coöperate actively; but here, as in both the others, I am not an original discoverer, but only one who carries forward and develops the ideas of others. The man who gave the impulse to reform in harmony teaching about the middle of the present century was Moritz Hauptmann ("Natur der Harmonik und der Metrik," Leipzig, 1853). At least it was he who first revived the idea of treating the major and minor chords as reciprocals, as the masculine and feminine principles of harmony, as had been done before him by the great theorists Zarlino (1558), and Tartini (1754). But beside Hauptmann is to be mentioned with the greatest honor, the renowned Fétis, (Traité de l'Harmonie, 1844). He did not, indeed, perceive the true relation of the major and minor chords as polar opposites (reciprocals), but he did, on the other hand, carry out more consistently than Hauptmann an idea of Rameau's, namely, that all harmonic formations are derivable from the major and minor chords. Unfortunately, neither Hauptmann nor Fétis went so far as to achieve a new terminology for chords, corresponding to the new ideas, so as to make their discoveries practically available to the musical world in general, although both Rameau's "base fondamentale" and Gottfried Weber's (1824) terminology contained important beginnings. Now I have tried to achieve what they left unaccomplished, to introduce a new chord notation in place of the old thorough-bass system. The principle of it is this: The figuring not only indicates (as in the thorough-bass system) what tones the chord consists of, but also shows the reciprocal explanation, i. e. it is a formula which indicates their harmonic significance. According to Zarlino,

Tartini, Valotti, Abbe Vogler, Rameau, Hauptmann and Fétis there are only two fundamental chords, the major chord (over-chord) and the minor chord (under-chord). The former consists of a principal tone, over-third and over-fifth, and the latter of a principal tone, under-third

and under-fifth, thus:



For the over-chord\* and the over-keys (major keys) all the intervals are to be thought upward. For the under-chord they are all to be thought downward. I use Arabic numerals, 1, 2, 3, 4, 5, 6, 7, 8, 9, to indicate over-intervals, and Roman ones, I, II, III, IV, V, VI, VII, VIII, IX, to indicate under-intervals. As either the prime-tone of an over-chord or the prime-tone of an under-chord forms the starting-point for the determination of every harmony (i. e., every possible combination of tone is either an over-chord or an under-chord, or a modified over-chord or under-chord.—TRANS.), we have, properly, not dissonant intervals, but dissonant tones. Every tone which does not belong to the original chord of which the new chord is a modification, is dissonant. That is, all combinations of 1, 2, 3 (over-chord) or 1, II, V (under-chord) are consonant. All other tones are dissonant, i. e., not only all seconds, fourths, sixths, sevenths and ninths, but also all augmentations or diminutions of the prime, third and fifth. The over-chord is indicated by its principal with the mark 't', and the under-chord by its principal with the mark 'u', thus:  $t = c - e - g$ ,  $u = f - a - b$ .

So the chord g-b-d-f is indicated by g<sup>t</sup> (the t is superfluous, because the Arabic numeral shows that an over-chord with an over-seventh is meant); the chord f-a-c-d is shown by f<sup>u</sup>. The general significance of the figures is as follows:—

- |                                  |                                   |
|----------------------------------|-----------------------------------|
| 1 = perfect Prime (in over-key). | I = perfect Prime (in under-key). |
| 2 = major over-second.           | II = major under-second.          |
| 3 = major over-third.            | III = major under-third.          |
| 4 = perfect over-fourth.         | IV = perfect under-fourth.        |
| 5 = perfect over-fifth.          | V = perfect under-fifth.          |
| 6 = major over-sixth.            | VI = major under-sixth.           |
| 7 = major over-seventh.          | VII = major under-seventh.        |

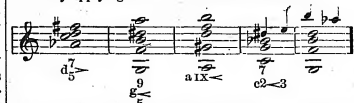
8 = 1, 9 = 2, 10 = 3, etc.  
By the raising of a tone called for by a given number is indicated by the sign < ; the lowering of one by the sign >, each being placed after the figure. Thus, 5 < = an augmented over-fifth; VII > means an augmented, i. e., a lowered (major), under-seventh, and so on. Tones which are doubly raised or lowered require two of the above signs, thus:—



Every raised tone (with <) strives upward for its resolution; every lowered one (with >) strives downward, thus:—



The capabilities of the new notation may best be shown by applying it to a few complicated chords:—



It is also possible to indicate the harmonic sense of a melody by means of the figures, without expressing the chords fully, thus:—



This style of notation is fully carried out in all my writings intended for theoretical instruction. ("Handbuch der Harmonie Lehre," Leipzig, 1887, 2d Edition; "Die Schöne der Melodik," Hamburg, 1888; [Doctrine of Figuration], "Lehrbuch der einfachen, doppelten und mitirenden Kontrapunkte," Leipzig, 1888; "Systematische Modulations lehre," Hamburg, 1887; "Kategorien der Kompositionen lehre," [Doctrine of Form], Leipzig, Max Hesse, 1888.) May the number of their American friends (J. C. Fillmore, G. W. Grinn, W. S. Mathews, B. Boeckelman, and others) be increased by this exposition.

Hamburg, Nov. 9th 1888.

\* Dr. Riemann uses the terms "Dur" and "Moll" accord. There are no corresponding terms in English, and the terms "major" and "minor" express precisely the same he does not wish to convey. So I have chosen to use the terms "over-chord" and "under-chord" as giving his real meaning, although they are not his precise terms.—TRANS.

## Questions and Answers.

Ques. 1.—Is Stephen Heller one of the great composers; how does he compare with Chopin or Schumann?

2. What do you consider his most important works? Was he an artist; or was he known only as a composer?

3. For what purpose are the Heller Études intended—to develop technique, or expression? A. L.

Ans. 1.—Great is a very misleading word; it has so many meanings, and so many shades of meaning. Heller's popularity is great; the number of his compositions is great; his influence in the musical world has been decidedly great—and deservedly so. He represents the school of refinement and elegance; everywhere he is correct, and delicate and graceful; nowhere is he coarse and vulgar. He was literary in his tastes, romantic in his nature, and decidedly intellectual. His compositions are characteristically polished and refined in sentiment, but not profound. Robert Schumann has many interesting things to say about Heller. He speaks of his "mother wit" and "genial blood." He calls him a "remarkably talented composer," possessed of "genuine intellect, and of a real artistic nature." "One who is much loved by that follower of the Graces." Speaking of a Sonata, now lost, he says; "it is a piece overflowing with that inward moonlight and nightgale magic which youth alone is able to create—old fogies will shake their wigs, and organists will scream out, over its lack of fugues, etc."

Yes, he was in many respects a great composer. He had not so much genius as Chopin, or Schumann, nor does it seem that he was fired with the same ambition; his works are not so elaborate. But in his own special field of salon music he is peculiarly meritorious.

2. His most important works are the "Études," op. 16, 45, 46 and 47. Some of these studies are used by a large number of the best teachers everywhere.

3. Heller rarely appeared as an artist, although he was a pianist of considerable ability. He devoted most of his life to teaching and composition.

4. To teach phrasing, expression, and in general to promote musical thinking. They are not progressively arranged, and are not always used in regular order. The judicious teacher will adopt such an order as he considers best for his pupil, in each individual case.

Ques.—I have seen it stated that Mendelssohn was the founder of the Leipzig Conservatory; is it true? If so, did Mendelssohn teach in the school, and what was his method of teaching? A. L. P.

Ans.—It is true that Mendelssohn, more than any other man, was the moving spirit in the establishment of the great Leipzig school. The first prospectus of the school was published January 16th, 1843, announcing Mendelssohn, Hauptmann, Schumann, David, Becker, and Pohlentz as the teachers. The school was opened April 3d, in the Gewandhaus. Mendelssohn was devoted to the work of teaching, and gave much of his time to it for years. He adopted the class system in teaching, giving two hours to a lesson. Mr. Rokitko, in his "Life of Mendelssohn," gives the following personal reminiscences of his teaching: "The first piano piece selected for study was Hummel's Septuor in D minor; and we will remember the look of dismay depicted upon more than one excitable countenance, as each pupil in his turn, after playing the first chord, and relieving an instantaneous reproach for its want of sonority, was invited to resign his part in favor of an equally unfortunate successor. Mendelssohn's own manner of playing great chords, both in forte and piano passages was peculiarly impressive; and now when all present had tried and failed, he himself sat down to the instrument; and explained the causes of his dissatisfaction with such microscopic minuteness and clearness of expression, that the lesson was simply priceless." As Mr. Rokitko was a pupil of Mendelssohn's, his account of the master's teaching is doubly interesting. We have not space to give it here in full, however, we may deduce the following conclusions from his description.

1. Mendelssohn was eminently just in awarding praise or blame.

2. He was terribly in earnest; a careless pupil "infuriated him."

3. He manifested the profoundest respect for the composers; no one was permitted to change a note of the composition.

4. His explanations were wonderfully lucid and explicit; no one could misunderstand him.

5. Thoroughness was an absolute necessity with him in everything. He demanded that a piece should be mastered before leaving it. Several months of time he would sometimes cause the class to continue studying the same work. It is easy to see how he might do this, inasmuch as he could find enough valuable material in the first chord for an entire lesson of two hours length. In these days of hurry and excitement, most piano students would consider their progress very slow if they

were compelled to devote two hours time to a single chord. Thoroughness will always be the shortest road to success, however, be it ever so tedious.

6. Mendelssohn was always frank and sincere with his pupils. If a player deserved encouragement, the master would not withhold it. The would-be great "professor," enjoys a pupil's humiliation, because it seems to display his own greatness in a favorable light. What glory can be in such superiority, it is hard to see; but it cannot be denied that downright boorishness, and gross ill-manners does impress many light-headed people as the very essence of genius. Some well-bred but silly people take pleasure in retailing anecdotes which exhibit the follies of some great men who chanced to be music-teachers. But not many ill-mannered gibes have ever been attributed to Mendelssohn, for he was a gentleman by reason of his social standing and general culture, and he was, best of all, a gentleman at heart. Thus we could not expect anything but sincerity from such a man.

7. He sometimes played with his pupils on a second pianoforte. This was afterward a favorite method of Kullak's. The latter played so much with his pupils, that some have charged him with teaching largely by imitation; but Mendelssohn did not make this a constant practice. On the contrary, he rarely played for a pupil the entire piece which he was studying, for fear of this very thing of servile imitation. This naturally brings us to another important point.

8. He sought to develop the student's individuality; he considered education not a mere matter of knowledge, but of power. It was his power in each individual that he desired to discover.

9. He taught principles and not things; having mastered these principles his pupils were expected to know how to interpret the works of the masters without having to imitate the interpretation of others. This must have been a severe blow to a certain self-important school of traditionalists who have always claimed, like the Pharisees, that every little detail of interpretation in every work has been handed down from one musical priest to another. Mendelssohn taught the laws of interpretation, and not the interpretation of laws.

10. Our master was social; he sometimes invited the entire class to his house, where he knew how to entertain them royally. In this way he convinced them of his interest in them, and filled them with enthusiasm. Of course they were "happy days." It is a part of the duty of the master to provide these happy days. The teacher whose intense selfishness destroys all disposition to show himself social, and kind, and warm-hearted, misses many an opportunity to make the best of his work.

These ten points are, perhaps, enough to give some idea of Mendelssohn as a teacher. It might be added, that he rarely touched "upon questions of simple technique," because his pupils were expected to study those things "on other days of the week, under Herren, Plaidy, or Wenzel;—this left Mendelssohn free to direct the undivided attention of his pupils to the higher branches of art."

Ques.—I have just been reading the "Romance," by Rau, based on the life of Mozart. Will you tell me whether Lange and Aloysia were real characters, or fictitious? L. Q.

Ans.—They are not fictitious. Lange was an actor of great renown, and he married Aloysia Weber, the sister of Constanze. Aloysia was also famous in her day as a singer.

Ques.—What is meant by the term *Sordino* in the first movement of the Moonlight Sonata? A. R.

Ans.—It means everywhere without the damper. The *Sordino* is a contrivance belonging to old pianos, by which the vibration of the strings was checked. Therefore, when the term *Sordino* is used the composer desires the vibration to be free and unimpeded. Thus, it would mean to use the right pedal (the soft right "loud" pedal), as much as the changing harmonies will permit. *Con Sordino* would then indicate that the passage should be played without the pedal. The movement to which you refer should be played in a very sustained manner, hence the sign.

Ques.—At what age is it best to begin the study of the piano? Would you advise me to have my child begin at five years?

Ans.—It seems to be the general opinion that it is wise to begin piano study at an early age as possible; some would say at five, others at eight or ten years. Perhaps no general rule could be given that would be applicable in every case; some children are capable of doing at five what others of fifteen could not do. Mozart is said to have been quite a little musician at five years of age, and he was beginning to compose, if we may believe all that is claimed for him. But there are not many Mozarts in the world.

Many persons who begin at eighteen or twenty, become very successful pianists. There are some very intelligent teachers who consider this thing impossible; they say that the fingers, if unused at the piano, become

so stiff and unmanageable that it is impossible for an adult to acquire flexibility. The truth is, unless the hand is unusually obstinate, a man beginning at twenty years of age can acquire more finger-dexterity in two years' faithful study and practice, than most children do acquire before the age of fifteen, even though they study for ten years. So, it is not a sufficient reason for spending a child's time in piano practice that the fingers may be "kept flexible." If there is no better excuse for this course let it be abandoned; for systematic practice is generally very tiresome to children—not only tiresome but positively distasteful, and sometimes irritating. Not many children really enjoy the dry and tedious work of piano practice, especially if it is made systematic, and mechanical. It is no indication of a lack of musical talent when a child shows great antipathy to piano practice. It might be fairly considered a bad omen for an adult to manifest great repugnance to this mechanical exercise; for he ought to find a constant stimulus in what the future promises. But children do not govern themselves so much by future considerations. Thus a child possessing the most pronounced musical talent may exhibit the most decided dislike for systematic practice. There is danger of cultivating a life-long antipathy to the piano, in a child of undoubted musical talent, if tedious practices should be insisted upon too early. It would be the worst lack of wisdom to "teach out of the child," out of melodies for himself at the piano, or to teach it just so much about playing as it desires to learn, without making any task of it. This would make music the amusement and pastime of the child, and foster the habit of seeking pleasure in its own performance of the piano.

One important task should be performed in each childhood; musical taste, and the love of musical combinations of sounds must be acquired in childhood, if ever at all. A child should be taught to read music as soon as it has learned to read its mother tongue. Any child who can read English ought to be able to read simple music. Every child should be taught to sing, and encouraged to sing, at home, at school, and everywhere. Let them sing constantly, joyously, merrily. Teach them a thousand songs, such as contain pure sentiments wedded to pure melodies. The range of good songs for children is not small by any means, and yet most children are taught such a small number. This is one of the most deplorable mistakes it is possible to make. The child's memory is so tenacious, and its soul is so susceptible, that the most wonderful foundation ought to be laid in these tender years for future building. A foundation so spiritual, so beautiful, upon which the nobler structures of life should be erected! These thousand songs, containing ten thousand beautiful sentiments, spiritualized, and idealized in their musical setting, would do so much to exalt the soul in after life, and bar the door of the heart against evil influences. They would crystallize into strength of character, and loftiness of purpose; they would ameliorate the ills of life, and whisper sweet words of cheer and consolation. They would make the soul susceptible to all good influences, and keep the sensibilities alive to all that is pure.

Ques.—Should a child be taught to sing? A. B.

Yes, teach the child to sing; and, if possible, sing with it, and accompany its little songs with the piano, or other available instrument. The child will be impressed with the harmony, as well as the melody. Pure harmonies heard in childhood will live in memory as long as life lasts. It is a mistake to suppose that young hearts are susceptible to the beauty of melody alone; they are profoundly impressed and permanently influenced by harmonic combinations, modulations, and sequences. The child does not remember "Old Hundred" simply as a tune, but the general character of the choral as a whole finds an everlasting home in the young heart.

If the child is taught to sing and encouraged in its enjoyment until it has reached its "teens," there will be no difficulty then in exciting a love in the young heart for even the drudgery that accompanies preparation for piano-playing; that is, if any real talent for music exists. Let the love for music be first acquired; the task of making the pianist will then be tenfold easier.

It is of no avail to run; one must start in time.—*La Fontaine.*

Patience and length of time do more than strength or passion.—*La Fontaine.*

The thorough knowledge of one art is the best means of comprehending them all.—*M. Hauptmann.*

It is in seeking and cultivating the beautiful that one comes to understand and to love it.—*F. Hiller.*

Music would not need to exist, if one could represent by speech or by painting what it expresses.—*F. Hiller.*

Time lays claim neither to the delicacies of touch, nor to the imagination of rhythm, but it has an unalterable right and a perfect exactness. It is a well regulated clock, which knows how many seconds there are in a minute, and of which the little *tic tac* is the word of order of each movement.

*"What Can't be Cured Must be Endured."*

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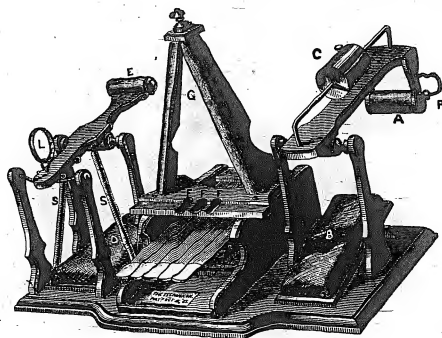
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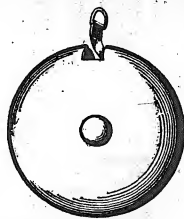
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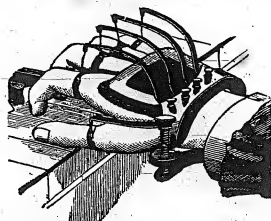
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